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The American Organist

W. SCOTT BUHRMAN, F.A.G.O.

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MR. REGINALD L. McALL

President of the National Association of Organists who is proving himself one of the great constructive forces in the organ world. After some years of service as chairman of the executive committee, Mr. McAll rose to the position of president, and in that capacity has been leading the organization forward in fine fellowship. He first became prominent in the Metropolis for his work in church music, centering upon Sunday School work. He directs the New York Presbytery's work in studying and improving church music in the Metropolis, and at the end of the current month he leads the N.A.O. in its 21st annual convention in Portland, Maine.

The AMERICAN ORGANIST

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AUGUST 1928

No. 8

Editorial Reflections

Consoles, Ladies, etc.



OR ONCE a builder puts it all over us. We as players have been talking about what a combination piston should do to inherit eternal usefulness, and as my associate Mr. Barnes points out, hardly two of us are willing to agree on the duties of a good piston. Mr. Baumgartner of Yale University faculty thought so intensely that he came forth with a system that struck me as being too complicated to be fit for use by any other than its own designer. I dislike to disagree with my official family, so I stated my disagreement mildly.

Now comes Mr. B. G. Austin in a short article, to the point, and upsets the whole pack of us by a little bit of plain common sense. "The true function of a combination piston is to give a predetermined combination immediately by one operation." Can you beat that? I know some genius or other will try to persuade us that the spark of registrational genius which he sees and admires is also a spark that all of us should see and admire. But humanity isn't built that way. We dare not be too complicated.

"No thought of preparing ahead, while playing, is necessary; for one touch at the time you want the change, will give it."

That's a builder for you. We can haggle over it forty years and we'll not be able to beat that for efficiency. I believe double touch pistons will be the ideal; I have no sympathy with the idea that they are complicated. It is an insult to an experienced builder to talk about complications to him when we are only talking about the double touch principal.

If our readers do not write sharply, these pages will soon be announcing as an accepted principle of console operation the thing Mr. Austin proposes, plus double touch. But there are several other comments on the subject which must appear also. I am not one who considers agreement a hopeless hope. In all arguments on every subject there invariably appear a few propositions so simple and direct, so sensible, that they have to be accepted in spite of prejudices against them. The beauty of this business is that when these principles crop up this time, they are going to be recognized, grabbed, dubbed o.k. and set up as standard—and nobody will be sent to Sing Sing for entirely ignoring them just as long as he wants. We do not expect, those of us who are most interested in this work of construction, to achieve anything for the present decade; we are merely trying to define the truth as the profession and industry themselves are establishing it, for the benefit of those who want it, to be ignored by those who don't want it.

A contributor who has a right to the anonymity granted the ladies in their

articles in self defense comes along to upset the champions who have answered the editorial summons; he takes a bump at the Editor too. That, as everybody knows, ought not to be done. Anyway we print what he has to say because he says it so interestingly and because so much of it is truth recognized by both ladies and gentlemen. The ladies have admitted much of it in their letters on the subject, but that is no reason why either they or our magazine should not make this campaign in behalf of the elimination of prejudice.

Miss Grace Chalmers Thomson, whom I have never heard but of whose work I have had a glowing report from one of my most trust-worthy friends, has been appointed to St. Luke's in New York City. Dr. Coombs has retired. Both he and the officials frankly declared their opposition to a woman candidate. They probably also added that a woman would have to be much better than the men applicants or they'd still prefer a man—we have to face the world as it is, not as it ought to be, and prejudice is a part of it as it is, not as it ought to be. But Miss Thomson has been appointed to this honorable church. Now what are we going to do about that?

And here comes a lady in the present issue with some further statements; she herself got more credit from the chairman of the Guild's Committee when she passed the Exams than any of the men did. So what about that?

And then there is Mr. Abram Ray Tyler, who is a combination business man and a professional organist, one of the Founders of the Guild, who escaped the hospital and the surgeons long enough to attend most of the Detroit Convention just so he could put it faithfully on record for future generations, that its values might not be confined to the few who could attend. What shall we do with a man like that?

The Republicans nominated Mr. Hoover and the Democrats nominated Mr. Smith, but the Paramount nominated Mr. Jesse Crawford for the chief seat in the synagogue and he's been advertised all

over New York ever since. The Capitol nominated Mr. Murtagh but forgot to advertise him. Even Mr. Ford with his life-long prejudice against paying for his advertising has had to do it or be beaten by General Motors. There is this to say in favor of the Wurlitzer crowd; they advertise their organs and organists before the theater-going populace. I'm inclined to believe that this free advertising which they have drummed up for the theater organist is responsible for the above-normal salaries received here and there among spot-light men.

Any experienced salesman knows that making a sale is not salesmanship in itself. Salesmanship consists of selling the product to the purchaser after he has already paid for it. Why do organists who own a Steinway piano brag about it not only on the day they buy it but for twenty years after? Because the Steinway Company has learned that selling Steinways will take care of itself if they can adequately take care of the Steinways already sold. Steinway advertising, in every highclass general medium throughout America, adroitly maintains the name Steinway in such superior realms of thought and prestige that there's not a Steinway owner anywhere in the world who is not increasingly glad he bought a Steinway, even when the thing's out of tune and growing tinny.

That's salesmanship for you. That's the Paramount's Crawford family for you. Paramount has kept Mr. Crawford sold to the public. It was not a case of advertise him when he came and then stop advertising. It's a case of advertise him every time a newspaper goes to press.

There we are. Consoles that need a bit of uniformity to prevent oncoming deformity. Women organists who need prejudice knocked away. And all of us needing to keep our art—which is merely our product, like film for Eastman, or pens for Sheaffer, or tires for Firestone—constantly to the front. Who wants to buy an unpopular song or a forgotten book? So up to the housetops all of us and shout.



Oh Dear Me!

We Men must Stick Together or Soon there will be No Men on the Organ Bench, and What a Pity That!

By -ERC- -HAS- ---LER



ONE having stepped forth thus far to champion the cause of the male sex in the organ-playing profession, I fear that the days of gallantry and chivalry are still with us, in spite of all the ladies have done and are still doing to discourage, and even to nullify, any such attitude toward themselves. The symbols of the modest violet and the clinging vine are repudiated; released from sartorial bondage furnished with the ballot, and fortified by the use of tobacco, the women are flocking to factories, offices, stores, even to organ-lofts, and crowding us out of our jobs, frequently (I am afraid) for less money. Brethern, is this state of things to continue without one protest? (Ominous silence.)

It was an Irish Philosopher—I am part Irish myself, by the way—who said that one man was as good as another, “And a dam’ sight better”, and your nameless contributors in this discussion (if you can call it discussion which thus far is entirely one-sided) take a similar stand in comparing women with men on the organ bench.

You tell us, in the scare headlines to the articles printed thus far, that both the ladies possess the F. A. G. O. This is very nice, but academic standards in paperwork and technical facility at the console carry no assurance of other qualities that are even more essential to success in the choir-loft. The best men (and women too) in the profession are no doubt quite capable of passing the tests for this certificate, but it does not follow that those who have passed the tests are necessarily the best in the profession. (I am afraid, Mr. Editor, that your own possession of these attractive initials has blinded you somewhat regarding their essential implication.) Academic degrees are, in themselves, no infallible prophecy of

eminence in practical life; in fact, the boiler in my cellar, into which I painfully shovel annually many tons of expensive coal (not unmixed with slate) bears prominently on its iron face the mystic letters A. R. C. O. but I should never think of sending it to a choir-rehearsal as my substitute and proxy.

The one lady merely made various claims, unsupported by any verifiable or precise data. An article like hers can therefore hardly be answered at all. The other article was more controversial, and therefore much more to the point. For example, the author makes one of her major arguments in favor of women’s superiority the fact that the women are older than the men, and therefore more experienced. This argument may be stated in logical form, then, somewhat as follows:

Young persons are inexperienced,
Women organists are no longer young,
Therefore men are no good.

Anybody who would be converted by logic of this stamp is in a bad way, and if any woman gets his job away from him he will get no sympathy from me; but, after all, what has it to do with the question? If you ask men, nothing whatever. So we may just as well pass on to another statement.

The claim is made that women, after experience in that type of choirs which are invariably referred to from the pulpit as “our own young people” are better fitted to conduct that kind of choir than any man who has not grown up in one. Granted, forsooth, but a choir of that sort is fortunately not the last word in choral excellence, nor is a director who can interest the young people of any particular conventicle in singing in their own church for nothing necessarily a paragon of musicianship.

The statement is made that the change in some Episcopal Churches from a boy-choir to one of women and girls is “a good thing”. It may, from a scarcity of boys,

or from a desire to hold "our young people", or from incapacity of the choir-master, or for economic reasons, be inevitable, but neither musically nor liturgically is it necessarily an improvement. Women have long been successful as schoolmarms, but the woman who can adequately train, conduct, accompany and inspire a boy choir is a rare bird, indeed, and for the Catholic liturgical service the boychoir is indispensable.

That women organists "are more conscientious and thorough about details in their work" is a purely gratuitous statement. I, for one, don't believe it, but this is said to be a free country (I don't believe this, either, but we will assume it for purposes of argument) and you can believe it if you like. The point is that any proof which depends for its cogency on the complaisance of the reader is not any too strong, nor convincing to the unregenerate.

There is one good reason why women should not occupy just as many important posts as men and that is that there are not nearly so many of them who are competent. The exceptional woman organist who plays as well as a man, with equal artistry and assurance, does not grow on every bush. That there may be many such women I do not deny, but I have heard many men play the organ well, while I could name but one woman whom I would be willing to include in their class. The ladies will immediately retort that this is my hard luck, but the question isn't so simple as that. Any biologist will tell you that there is greater variability in the male than in the female. Take any mixed class of school-children, for example, and the chances are that, of course with considerable variety within limits, the girls do very well altogether, but the extremes, of both excellence and its opposite, are very apt to be occupied by the boys. In any department of human endeavor to which men and women are admitted on equal terms, as a little reflection will convince you, the same is true, though women may have done highly meritorious work in all. There is no quarrel with the claim that many women are competent church-organists and directors of choirs, and I am quite willing to admit that the worst organists may be men, but it does not involve the admission that the

best are women. What does follow, is the evident truth that, in the organ world as in everything else, the men vary more widely; they may furnish the worst organists, and they not only may, but do, furnish a preponderating proportion of the best. You cannot help it, for you cannot make Nature over again. Women may cut their hair short, and wear knickers, and try to cultivate a "boyish form" (which in itself is an unconscious tribute to the male sex) and smoke, and drink contraband cocktails, and I do not know what else, but they will not become men for all that. But if women are foredoomed to failure to become men, they are likewise foredoomed to a much slighter participation of idiocy on the one hand, and of egregious eminence, on the other.

Pre-eminence in intellect, in art, in industry, in physical prowess, is a masculine prerogative, and all our Aryan civilization is founded on recognition of this supremacy. You will not care to have me adduce Sanscrit etymology in support of this thesis, but it is right at hand for all that. Against this stone wall the women have been butting their heads ever since, kicking harder and harder, and screaming louder and louder. Our time, which has seen Carrie Nation and Mrs. Pankhurst, has seen more monkey-wrenches thrown into the machine than ever before, but our flag is still there. This masculine adaptability to circumstance is a sufficient explanation why men are, in most cases, preferred for positions in professions that attract them.

In the good old Victorian days, especial consideration and deference was expected by women on the grounds of physical and mental tenderness (not to say weakness), sensitive organism, congenital delicacy and innate refinement. Nowadays they repudiate all these but still demand the consideration and the deference. It won't do, ladies; you can't eat your cake and still have it! In illustration of what I mean, let me tell you a story. It is perfectly true, and worth thinking over. A few years ago a more or less wellknown organist was to play a recital at a convention. Arriving at the opening of the convention, he found himself allotted a couple of hours for practise on the organ on which he was to perform. Hardly had he received this notice than a lady organ-

ist swept down upon him. She had been on the ground, so he afterwards learned, for nearly a week, with frequent access to the instrument, but in spite of all that she deliberately asked him to give up his allotted practise period to her! If this was not presuming on her sex to win a consideration to which she was not entitled, I give it up. My friend, I am glad to say, was anxious to do himself justice, and to deserve the confidence of those who had requested him to play, and he politely but firmly told the lady just where she could get off.

One writer claims (I do not doubt truly) to have succeeded men in all the positions she has ever held, and the Editor makes this statement a subject for eulogistic comment. It perhaps did not occur to him to ask, as I now ask, whether she was invariably succeeded by a woman in each instance? This is perhaps a more pertinent field for inquiry, and should not be overlooked.

The fact that parsons and chairmen of music committees (especially if they have harsh criticisms or radical suggestions to make) would naturally prefer to have a

man to deal with has been alluded to in this discussion, but passed over, as I think, rather too lightly. You simply cannot talk as man to man when one of the parties is a woman. The minister or rector or music committee chairman (that bane of the music profession) who has something to complain of, or at least to growl about, doesn't want to settle the matter in any "Side Talks with Girls". If everything is all sunshine, and the director of the music has a free foot, of course it is all very lovely, but such conditions unfortunately do not universally obtain. Where serious matters have to be settled and acrimony may develop—it sometimes does, I fear, though I have experienced very little of it myself—any parson (unless it were a lady parson, and such exist) would much prefer to settle them with some one whom he can meet on equal footing; with a woman, who instinctively expects deference and respect, to say nothing of that politeness which Doctor Johnson terms "fictitious benevolence", the thing can't be done. On general principles, therefore, the objection still holds, though no one would deny that many exceptions may be revealed by diligence.

Women Organists

What Some of the Leaders Among Women Organists Think About the Prejudice that Still Prevails Against Them

No. 4: By a Prominent Recitalist



IN A CERTAIN city of 300,000, among many churches, there are four men who are successful choir directors and dozens of women. Not that the churches do not possess more men directors but only four are as outstanding in their success as the women. This city is not essentially different from most American cities nor are the churches different except possibly a little more progressive.

The choir directors are musicians who have had study at home and abroad and the salaries are average, yet the women

are pre-eminently the more successful in managing the usual quartet and chorus choir.

As to the why for the woman's supremacy over the man, it seems to be first of all her infinite capacity and patience in caring for detail. She looks after her music committee and anticipates their every sentiment and move, studying their personal likes and dislikes but trying at all times to make them interpret with her the pulse of the congregation, as well as being the big stick for the solo quartet. Then she carefully studies the minister in charge and lets him feel at all times his ideals are hers and she is ever there to serve. With her chorus, each individual is her special

care to be sympathized with in sickness and trouble, rejoiced with or admonished as needed.

The woman director is also more inclined to careful preparation for her musical programs. She knows just what she is going to do when she comes to rehearsal and the church secretary does not have to hound her to get the programs on time for the church bulletins. Finally, she has more patience under worries, and upheavals, and will stay with the work where a man will give up and move on.

Though the man may be more handsome on the organ seat or more impressive when introduced to the ladies of the

congregation, his musicianship is competed with and his executive ability often surpassed by the capable woman organist. But we only ask for Equal Rights.

[And all of this is true too, so what are we going to do about it? It's a merry old world and had it not been for the championship of mankind as presented in this same issue in behalf of down-trodden men organist, the men would be almost having cause for despondency. They've got mighty good cause for hard work, and the ladies are furnishing the cause. And we have yet one more article by a woman organist for our next issue. And now where are we anyway?—The Editor.]

Consonance and Dissonance

A Discussion of the Principles of Harmonic Dualism, by *Hugo Riemann*

Authorized Translation by S. HARRISON LOVEWELL

IV. THE TRUE ROOT OF HARMONIC DUALISM

(Continued from July)

THE EXIGENCY that acknowledges extended tone-conceptions stands fast as a factor in psychology. It cannot be refuted because it is fundamental in the matter of hearing. All the octave tones, not only of the prime but also those of the third and the fifth, should now be regarded as isolated in the series about to be discussed. All tones represented as definable products by their cardinal numbers—those signifying octaves are excepted—are dissonant in their relationship to the prime, namely: $9 = 3 \times 3$, $15 = 3 \times 5$, $25 = 5 \times 5$, $27 = 3 \times 3 \times 3$, etc.

An explanation is then required for those prime numbers 7, 11, 13, 17, 19, etc., which the ear rejects. That the tone corresponding to the seventh (7) overtone has under certain circumstances been accepted as belonging musically to the chord has long been conceded. It has been used in harmonic experiments by Tartini and by Kirnberger. More recently, Debussy, Rebikoff, and others, have made analogous experiments with the eleventh (11) and thirteenth (13) overtones. I cannot believe, however, that these attempts will enlarge our conception of consonance for the simple reason that the causes which

occasioned the relinquishment of direct referability to the prime of the tones of the series corresponding to more remote cardinal numbers, will make more compelling the dissonant force of these particular overtones. Behind this observation stands the fact that those tones coincide in pitch with other tones related analogously to the prime, as, for example, the seventh (7) tone in the overtone series very nearly coincides in pitch with the ninth (IX) tone of the undertone series, or second under-fifth. The eleventh (11) overtone approximates the pitch of the third (III) undertone, and the thirteenth (13) overtone approximates the pitch of the fifth (V) undertone, or under-third. Likewise, the seventh (VII) undertone corresponds to the third (3) overtone, and the thirteenth (XIII) undertone corresponds to the fifth (5) overtone.

The apparent remoteness of the ninth (9) overtone from the prime (1) is reduced when, as experience teaches, its chief role relates it to the dominant and not to the tonic chord, as, for example, $c\ e\ g\ b^{\flat}$ has the meaning of a dominant chord whose tonic chord is F major. In reality, the b^{\flat} in C major is the ninth (IX) undertone from c, but only the third (III) undertone from f its actual tonic. And the under-seventh in a C minor chord corre-

sponds to the ninth (9) overtone of g; but since this chord is heard specifically after the G minor chord, the a, while distant from g an interval of a double fifth, is yet only the third (3) overtone of d, the prime of the tonic. The same rule applies to the other two examples. These are more intelligible because instead of remote relationships there is found a nearer relationship in the opposite series of harmonics, that is, 3 for 11, 5 for 13, etc. Tersely stated, our deductions infer that there are two kinds of relationship, or compatibility and referability of tone-compatibility and referability of tone-complexes, to a point of union, namely

- a. The series of simple multiples in respect to vibration numbers, producing an over-series; and
- b. The series of simple multiples in respect to length of string, producing an under-series.

These two series do not require farther substantiation by means of acoustical phenomena for the reason that their remarkable simplicity already existing would then become more involved, and by having recourse to acoustics would also become more difficult to understand. When their component tones are brought into the closest proximity to one another, at the same time recognizing identity of octave-tones, the two series appear as follows:

(Underclang of g) c e' g and
c a g (Overclang of c).

In the same way as the process of linking together tones of different pitch into conception of tone-unity ends at the octave, so, with the octave being optional, the clang principle is confined to prime, third (major) and fifth (perfect). All tones standing outside the clang, and corresponding to the larger cardinal numbers, are dissonant either because of their relationship to an intermediate, intervening tone, or because they are confronted with tones of the antithetical series. All these tones the ear absolutely rejects as integral members of a clang.

The conception of clang is much higher and larger than that of tone (including the octave!). The only tones admitted to a clang are prime, third (major) and fifth (perfect). All tones and harmonies that are musically intelligible are heard as representations of such a clang-unity, alike be it combination or in comparison. As all

single tones are heard in the meaning of clangs, there is no occasion for adopting the principle of two-tone accords (intervals) as a secondary fundamental concept. The uncertainty respecting the clang meaning of a single tone at the beginning of a composition, or even of a two-tone accord, and which is immediately dissipated by the context, offers no ground for argument favoring the acceptance of a specific concept of intervals as occupying a middle place between single-tone and clang concepts. The consonance of intervals consists in a principle of homogeneity relative to clang unity. In the light of such a principle, it is useless to attempt to determine degrees of consonance for the intervals that compose a clang. It is possible, however, to speak with precision of a clearer or less clear clang representation by means of one or more of the tones of which a clang is constituted.

Having then expounded the theory of clang, the next subject to be discussed is clang representation, or clang substitution ("Klangvertretung"). This principle agrees fully with the manner to which musical feeling has universally been accustomed during the centuries when viewing individual tones as component elements of chords. This "conception in the meaning of chord representation" knows only the major chord and the minor chord for which single tones and intervals are effective substitutes. When, for illustration, f in the key of C major is heard as a dominant seventh it means nothing more than that f is a tone added to the G major chord, therefore, g b d f. In a homophonic melody written in C major, no one would demand that g or b be heard as representing the dominant seventh chord because in this case f only is the effective representative of the chord. Analogously, d in the key of C major can be understood either as an added sixth to the F major chord, or as fifth of the G major chord; in other words, it is an added note to a chord in which it actually does not sound. These facts are so generally known that further discussion would occasion too wide a digression.

I cannot at this time discuss in detail why the constructing of double clangs by the new "monists", Capellen and Polak, must be regarded as retrogressive. If the reader will kindly consult either my "Dis-

sertation" (1873), or my "Musikalische Syntaxis" (1877) there will be found evidence sufficient to prove that at that earlier time I was tediously engrossed with the idea of double chords, as, for example, c e g was regarded as being constituted in part from an A minor chord and in part from an E major chord; and c e g b was a C major chord constructed in part from a G major chord, etc. The discarding of chords in which were coordinated double harmony representations came when in their place—as may be seen in my "Skizze einer neuen Methode der Harmonielehre" (1880)—I adopted the theory of the absolute subordination of the one clang representative among the others and their farther qualification as dissonant degrees within the dominating harmony. This particular step I consider to be among the most important advances I have made in the course of my work. If strictly de-

fined consistency were at the bar of justice, then doubtless I could make a stronger claim to being a "monist" than certain pseudo theorists who go far out of the way to produce clang perceptions contrary to all logic when musical feeling declares itself unequivocally in favor of harmonic dualism.

We are accustomed to hear single tones, yes, even two-tone accords, in the meaning of complete harmonies consisting of prime, third and fifth; and at the same time positively refuse to hear a monophonic melody in the meaning of two-tone accords (intervals). Therefore, so long as Stumpf and his disciples limit their investigations to two-tone accords, they are not operating within the pale of musical hearing, as may be proven by the importance they attach to wave-beats and by-tones that at the best only lead the ear astray.

(To be Continued)

Seventh General Guild Convention

Detroit, Michigan, June 12th, 13th, and 14th

By ABRAM RAY TYLER



TO WRITE of a convention, a very successful national convention, held in one's own city, is a risky proceeding, for pride even though warrantable is an invitation to a fall. But, the Seventh General Convention of the Guild was the event of the season. I was impressed first with the personnel of the convention, from the prophets and laborers of yester year, such as Prof. Emeritus Stanley of the State University, Prof. Geo. W. Andrews of Oberlin, and Dean Francis L. York of Detroit, through all the various generations of our history to that youngest of all organ lovers and creators, Ernest M. Skinner, who still proposes to Coue-ize the organ from year to year with no visible end in sight, through every grade of organist from the artists to the trembling student who wonders if he can ever hope to attain such heights of physi-

cal and mental perfection; from organists of New England, the Gulf States, far Oregon, and Canada; from photoplay masters to the great ritualists of the Episcopal, Catholic, and Hebrew Liturgies, from the contrapuntists to the composers—all Organdom was represented. We could have wished for more of the Fathers of Guildry, and for more of the officary from the effete but over three hundred did come.

All the performers were great in a new sense, for they all seemed to be anxious to bring a message and an inspiration rather than to get a personal aggrandizement.

With but one single exception, no one played "up stage", and most of the artists attended the intellectual sessions. Such audiences few musicians have and they rewarded the sincere appreciation expressed by almost impossible achievements. I was obliged to miss too much for my own satisfaction, but Henry Ford's Doctors were entertaining me in his wonderful Hospital while some of the

convention were being entertained in his great factory; but I had deputies who missed nothing and were prepared to see and report everything.

The organs used were the best examples of the work of Austin, Casavant, Skinner, all complete four-manuals with every modern device, and should have been worth a trip from anywhere to see hear and estimate.

wonderful executive manager of the convention, producing his items almost on schedule and arranging for the maximum comfort of our guests—and his service at St. Paul's Cathedral, with its great 4m Austin, we could very well be proud. And I was glad to see his use of the Buck "Festival Te Deum" on account of its historic value, to say nothing of its hold on the American church population's affec-



AMONG THOSE PRESENT IN DETROIT

Standing, left to right: Charles M. Courboin, Palmer Christian, William H. Barnes. Ernest M. Skinner, Walter Hardy, Maurice Hardy; kneeling but by no means penitent: William E. Zeuch, Senator Emerson L. Richards.

Mr. Barnes' recital, which opened the ball, on the great organ in the beautiful Consistory Cathedral of the Masonic Temple, pleased everybody, especially lovely as to registration being the Corelli Suite. His American Number was William Lester's Ebon Lute. The Institute of Arts joint programs by Miss Marian Van Liew of Detroit and Mr. Sheldon Foote of Milwaukee were an error to my mind; only one artist should have been presented. They both did themselves and the Guild credit, but they should not have been placed in juxtaposition; it was fair to neither, and as I was not of the program committee I can fairly say that Miss Van Liew, who is a real artist in whom I am very much interested, being the Detroit, could have been better sacrificed. We should have been content with the great service at St. Paul's Cathedral in the evening, if again Mr. Cato, a very clever player, could have been omitted, in modesty. Of Mr. Mackay—who made a

tion. On Wednesday Mr. Arthur Gutow gave us a demonstration of the photoplay idiom, and a glimpse into his thought factory in his accounting for the method of playing. He had a second console coupled up and with his charming wife demonstrated how they sometimes did a duet; and finally he gave us a very clever screen story accompanied and illustrated by the organ of the evolution of the theater organist. Mr. Gutow can play anything but he bows to expediency and "gives 'em what they want", from "agonized swell-pedal waves" to constant tremulant, and verily he has his reward. It would not satisfy some of us. But we owe him a real debt of gratitude for his courteous and arduous efforts in our behalf. The Jefferson Avenue Presbyterian Church provided a fine lunch after which Mr. Zuidema, organist of the Church, provided a real Carillon recital and evidenced a true artistry and a marvelous technical facility.

Mr. Edwin Arthur Kraft of Cleveland gave a long but very effective program on the 4m Skinner (which is to me their ideal

miss Mr. Courboin's program at the Institute of Arts. His American contribution was the Song of the Basket Weaver



MR. WILLIAM H. BARNES

Who gave the opening recital on the 4m Skinner in Masonic Temple



MR. PALMER CHRISTIAN

Who gave a recital on the new 4m Skinner in the University of Michigan



MR. CHARLES M. COURBOIN

Who gave a recital on the 4m Casavant in the Institute of Arts



MR. EDWIN ARTHUR KRAFT

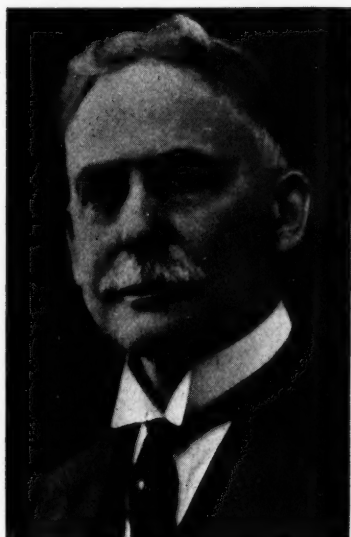
Who gave a recital in Jefferson Avenue Presbyterian on the 4m Skinner

church product here,) in the Jefferson Avenue Presbyterian, using as his American number Seth Bingham's Roulade which the composer was present to enjoy, and also to receive the congratulations of the audience when Mr. Kraft called him into view. In the evening I was obliged to

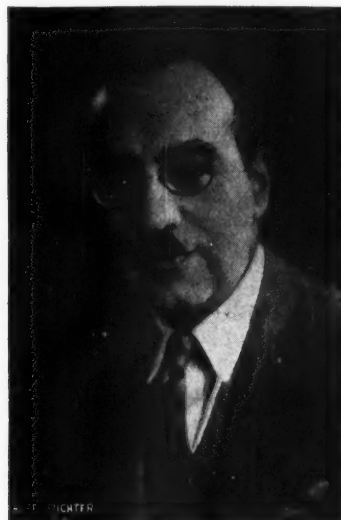
of Alexander Russell. The final recital was Palmer Christian's great and wonderful exposition of the Skinner masterpiece in the University Auditorium at Ann Arbor. Never have I heard such organ playing or such an organ combined with a simply perfect program. His American

number was Earl Moore's whimsical and delightful Hymn of Pan. Mr. Moore was present to take his deserved tribute.

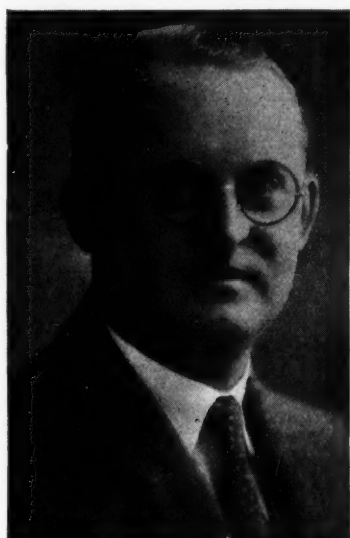
York who has acted as Curator of Music this year without compensation and yet at great pains and much work. On Wednes-



MR. FRANCIS L. YORK
Dean of the Michigan Guild, sponsors of the Convention



MR. ARTHUR GUTOW
Who gave a photoplay demonstration in the Michigan Theater



MR. SHELDON FOOTE
Who participated in the program in the Art Institute



DR. EDWARD MANVILLE
Who addressed the Convention on the subject of Guild Examinations

The mental fare was scant, as conventions go, but rare in its value. On Tuesday at the Art Museum Clyde Burroughs, Secretary of the Art Commission of the city, read us a delightful paper on the place of "Music in Art Museums", in which he paid graceful tribute to Dean

day Mr. Gutow's theater demonstration amounted to an essay on the philosophy of theater music. At the Jefferson Ave. Church Warden Sealey read a most interesting paper on "What has America done for the Anthem" and answered many questions as to the value of the

work of the earlier compilers and composers. Finally at the Thursday morning session Dr. Edward B. Manville, who has I believe (I may be wrong) prepared the greatest number of successful candidates for the Guild examinations, read a very good paper on "Guild Examinations" which provoked so much discussion and approval that Mr. Mackay had to break up the meeting to get us to Ann Arbor in time for the luncheon tendered us by the Regents of the University. At Ann Arbor Prof. Stanley welcomed us in a speech of great feeling and dignity and beauty of expression, while that irrepressible small boy, Ernest M. Skinner, made us laugh off the too solid flesh the Regents had added to our girths. The Convention closed with a banquet at the Statler, where with the encouragement of the Northern High School Orchestra, and the stimuli of the toastmaster, Rev. Edward H. Pence, sent us not empty (mentally) away. He presented the Warden who told us that we were now 3300 strong and to be found in every State in the Union except Nevada, and pouring much hot air on our proud heads, Rev. Weldon F. Crossland posed as Mr. Ordinary Citizen and told us how much of our effort is wasted on "Mental 4th graders" of the congregations. Mr. Skinner, replying, said he had seen people weep at atrocious songs in picture houses, so it might be deduced that the human heart can be touched by almost anything. Bishop Page told humorously of the musical assistance he hadn't had and of the requests for cynically appropriate musical selections he had heard. Dr. York provided the Benediction and another Convention was over.

FURTHER REPORT

By Edward C. Douglas

AT THE final banquet in Hotel Statler, Dean York voiced the opinion of all Detroiters that the Convention had been successful in one respect: Not being located in California, Detroit has no "climate" but, in common with 46 other States of the Union, contents itself with "samples of weather". For over a month the days has been filled with dripping eaves, leaves and sleeves until the town was filled with coughs and colds, rheumatism, and general grouchiness. Then came the Guild—

and we smiled under sunny skies all through the Convention.

Monday evening the clans began to gather at Hotel Statler where Mr. Riebling and his able assistants took care of the registrations. The final compilation showed representatives from 27 States, twelve of them were Deans. Florida and Colorado were the long-distance champions.



MR. FRANK L. SEALY

Warden of the Guild, who discussed "What America has Done for the Anthem"

Tuesday morning at the Masonic Temple we listened to Mr. William H. Barnes. The Suite by Corelli I did not like, but after that he settled down to his work and gave us some particularly fine tone-pictures with the aid of the beautiful solo reeds this 4m Skinner contains. After dining on sweetbreads a la something or other, and various tasty dishes, the party was personally conducted through this monumental building by Mr. Gerow. By 2 o'clock everyone had been transferred to the Museum of Art where we listened to a lecture by Clyde Burroughs, Secretary of the Art Commission. He explained the policy of the Commission regarding the architecture, sculpture, painting and music of each period, treated as a unit, and, all except the music, portrayed in a series of rooms especially designed and decorated for the purpose. He expressed the hope that

music programs could be given by periods, even at the risk of a little monotony.

I shall skip those events for which I made no notes, and pass on to Mr. Courboin's recital, which was grand, satisfying, uplifting to the clouds. An artist so far above mere technicalities that the notes became but a means to an end, while he sat and listened to the effects and the

propounding of his messages. Such orchestral selection of registers, such perfect use of crescendo pedals by either foot in the midst of bewildering pedal passages, I had never heard before. His frequent use of strings instead of overworked flutes was most refreshing. Artistry was shown in every style of work, even to the Abenlized which he played as a final encore.

MR. BARNES' RECITAL

Corelli—Suite F
Handel—Bouree
Lester—Ebon Lute
Boellmann—Ronde Francaise
Karg-Elert—Legend of the Mountain
Schumann—Sketch No. 3
Mailly—Finale (Son. Dm)
Ferrata—Nocturne
Schubert—Beside the Sea
Guilmant—Scherzo (Son. 5)

MR. CHRISTIAN'S RECITAL

Vierne—Allegro (Son. 4)
Schmitt—Prelude
Russell—Up the Saguenay
Vivaldi—Largo. Allegro. (Con. D)
Bach—Gantasia and Fugue Cm
Karg-Elert—Landscape. Choral Improvisation.
Moore—Hymn of Pan
Debussy—Blessed Damozel Prelude
Matthey—Toccata Carillon

MR. COURBOIN'S RECITAL

Bach—Toccata and Fugue Dm
Nardini—Andante Cantabile
De Boeck—Allegretto
Bach—Passacaglia
Saint-Saens—Largo (Sym. 3)
Schumann—Sketch Df
Russell—Basket Weaver
Wagner—Liebestodt (Tristan)

MR. KRAFT'S RECITAL

Neuboff—Fantasie Sonata
Bach—Minuet
Bonnet—Intermezzo
Bach—Prelude and Fugue G

Seely—Arabesque
Bingham—Roulade
Tchaikowsky—Miniature Overture
Rogers—Capriccio
Hollins—Scherzo
Dethier—Brook. Nocturne.
Johnson—Elvas (Faerie Suite)
Matthews—Toccata Gm

MISS VAN LIEW'S NUMBERS

Bach—Fantasia and Fugue Gm
Mulet—Noel
Franck—Chorale Am
Jacob—Vendanges
Dupre—Adagio 5. Ave Marie Finale

MR. FOOTE'S NUMBERS

Handel—Allegro (Con. 6)
Bach—Allein Gott in de Hohe
Bullis—Idyl
Durand—Gavotte-Pastorale
Saint-Saens—Swan
Cole—Heroic Piece

MR. MACKAY'S SERVICE

"O God When Thou Appearest"—Mozart
"O Israel Return"—Sealy
"Te Deum" (Festival)—Buck

MR. CATO'S NUMBERS

Maleingrau—Tumult in the Praetorium
Bach—Trio Sonata 6
Dupre—Two Magnificat Antiphons

MR. ZUIDEMA'S CARILLON RECITAL

De Fesch—Theme and Variations
Rubinstein—Melody F
Saint-Saens—My Heart at Thy Sweet Voice
Handel—Harmonious Blacksmith
Carter—Chimes of Dunkirk



21st, N. A. O. Convention Program

Portland, Maine, August 28th, 29th, 30th, and 31st.

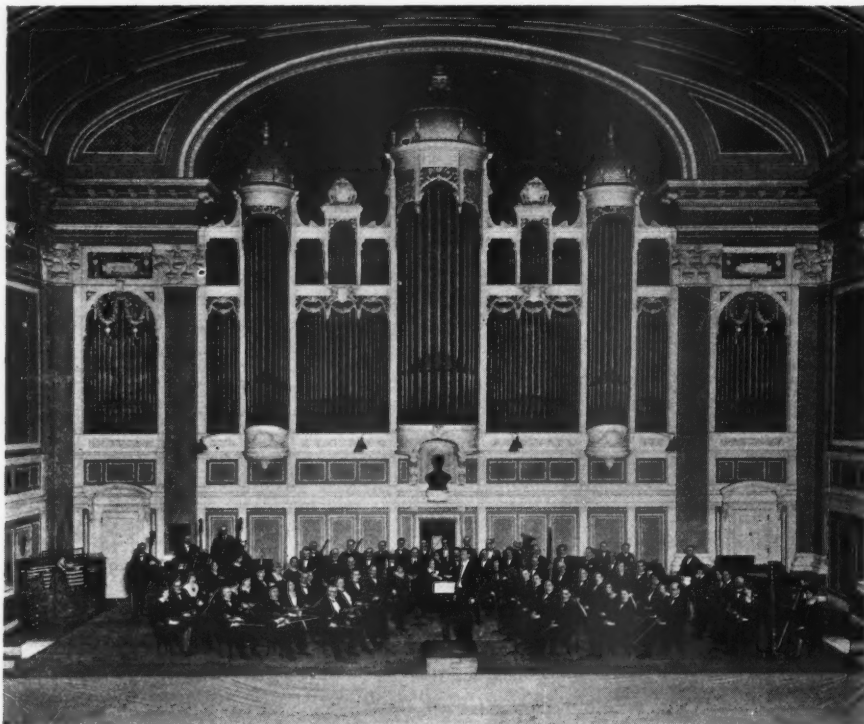
By WILLARD I. NEVINS



THE 21st Annual Convention of the N. A. O., will convene in the city of Portland, Me., four days, Tuesday August 28th, to Friday the 31st. The usual social hour will take place at the Eastland Hotel the Monday evening preceding. After many weeks of diligent work the program committee feels that it has prepared a program of unusual attractiveness for this twenty-first meeting. On Tuesday morning the 28th, after the registration has been completed, there will be speeches of welcome by the chairman of the Portland City Council, Mr. Lester Wallace, the Hon.

William S. Linnell, chairman of the City Music Commission, and Mr. Alfred Brinkler, President of the Maine State Chapter. Following these gentlemen there will be a response by President Reginald L. McAll of the N. A. O. The Annual Business Meeting with reports of officers, committees, and State and Chapter presidents, and the election of nominating and resolutions committees, will follow these introductory speeches.

On Tuesday afternoon Charles Raymond Cronham, Portland Municipal Organist, will play a recital in the City Auditorium, and at four forty-five the Convention will go for an automobile tour of the city as guests of the Maine Chapter.



PORTLAND'S MUNICIPAL MUSIC

The Austin Organ, recently enlarged, and the Portland Symphony of 82 players conducted by Mr. Charles Raymond Cronham who organized it about eighteen months ago. Mr. Cronham has been municipal organist since December 1924; last season his Sunday afternoon organ concerts drew an audience of about 50,000, and this year the total was about 60,000. The Victor Co. has signed him for a year's records, the first ones being Russell's Bells of St. Anne, Godard's Berceuse, and the Meditation from Thais. The Orchestra is a musical missionary organization, working for good music instead of profit; all players are Portlanders, and about a third are professional musicians. A half-dozen concerts have been given to date. Mr. Howard Clark is official organist for the orchestra.

Alexander McCurdy of Philadelphia, and Charles Peaker representing the Canadian College of Organists, will be heard

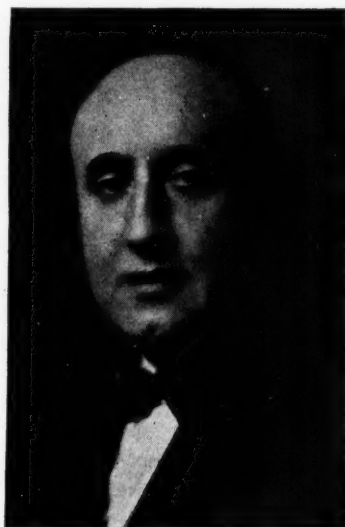
City will play a recital. In the evening in the same auditorium there will be a choral concert by two societies of Port-



MR. CHARLES RAYMOND CRONHAM
Who plays the opening recital



MRS. CHARLOTTE MATHEWSON LOCKWOOD
Who participates in the closing concert



DR. MELCHIORRE MAURO-COTTONE
One of the recitalists



MR. ADOLPH STEUTERMAN
Who participates in the closing concert

in a recital in the City Auditorium that evening.

On Wednesday morning at the Eastland Hotel Mr. Harold William Thompson of the N. Y. State College for Teachers, Albany, will give a talk on an important phase of church music. Again in the City Auditorium in the afternoon Dr. Melchiorre Mauro-Cottone of New York

land and they will be assisted by Mr. Henry S. Fry of Philadelphia who will play a group of organ numbers.

On Thursday there will be an all-day automobile outing to points of interest near Portland. That evening will mark the dedication of a new Skinner Organ at St. Luke's Episcopal Cathedral in Portland and the recitalists for the occasion

will be Dr. T. Tertius Noble and Chandler Goldthwaite.

The Annual Business Meeting with the reports of committees and the election of

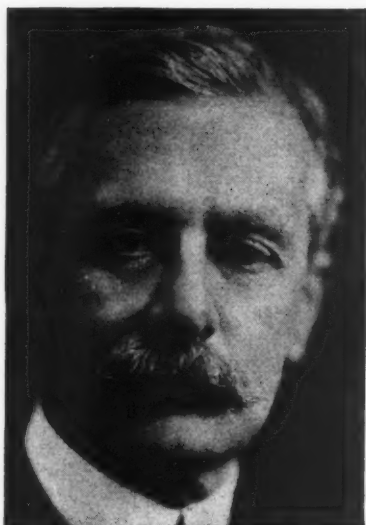
Hall Auditorium, Mrs. Charlotte Mathewson Lockwood of New York City, and Adolph Steutermann of Memphis, will play the closing recital of the Convention.



MR. ALEXANDER McCURDY
Who participates in one of the concerts



MR. HENRY S. FRY
Who participates in one of the concerts



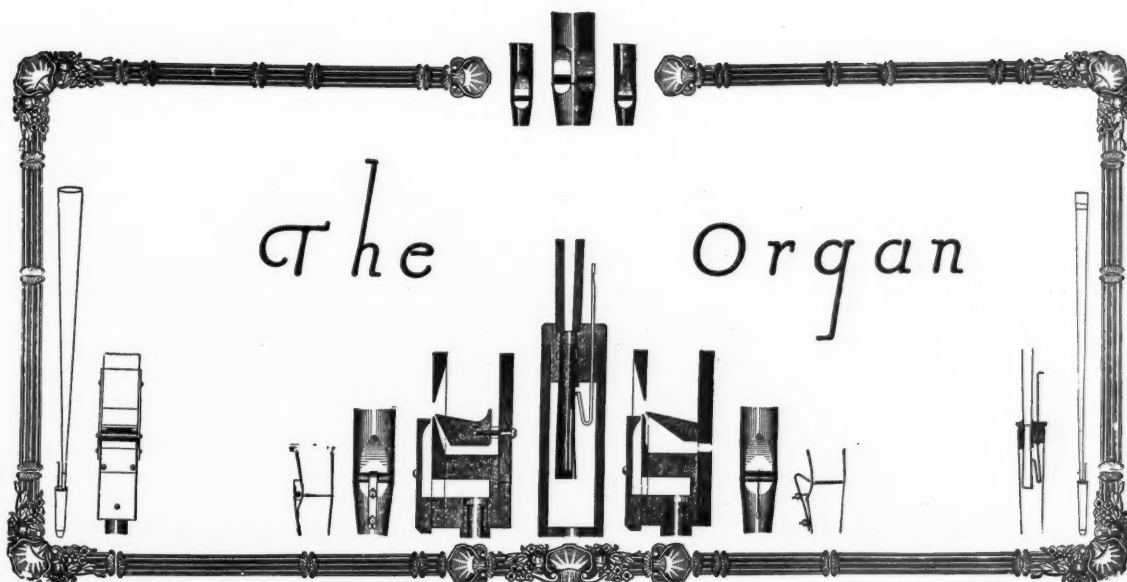
DR. T. TERTIUS NOBLE
With Mr. Goldthwaite in the Skinner dedicatory



MR. CHANDLER GOLDTHWAITE
With Dr. Noble in the Skinner dedicatory

officers will come on Friday morning and that session will be followed by a Round Table discussion on the Program of the N. A. O. In the afternoon at the City

The farewell banquet will be held at the Eastland Hotel on Friday evening and it is expected that the Rev. Nehemiah Boynton of New York will be the speaker.



Under the Editorship of
Mr. William H. Barnes

Combining the Practical Requirements of the
Organist with the Science and Technical
Supremacy of the American Builder

Mr. Barnes' Comments

CERTAINLY the Editor* of T.A.O. "put one over on me", to use a Harvard idiom. Turning to my Department in June to see how the stuff really looks in print, I was greatly surprised to find that Mr. Skinner had broken loose quite without my knowledge or consent in an article headed Specification Printing but which certainly covered a multitude of sins.

I am very glad that he has put in my column what he had on his chest thereby giving me a chance to get off my own answers.

Mr. Skinner and I have one great ideal in common—that of having better organs. He in building them, and I in assisting those who want one, to have the organ best suited to their needs.

Let me say that I have the greatest admiration for Mr. Skinner as a man, and for his many contributions to the art of organ building, even if we are not in entire agreement on all points of organ design.

Now it happens curiously enough that Hopkins & Rimbault was the first book on organs I read most assiduously as a boy, and can to this

day quote from memory many of the stoplists given in its pages. Later I poured over Audsley's Art of Organ Building by the day. Mr. Skinner does not recommend him to me so highly, due I think to Dr. Audsley's very well known and pronounced views on the extension and use of the Swell in the organ.

*It's the heat. Anything is likely to happen in the summer. And it seems to me we, the players of organs, ought to be so grateful for the skill and patience and success of the modern American organ builder that we would let the head of any organ factory in the country say anything he is willing to any time and in any issue. Knowing that the Editor of this Department is not only o. k. and an A No. 1 man, but also a business man and as broad-minded as he is tall, I sometimes do surprise him in a printed issue, which I realize is hardly playing as fair with him as he always plays with me and our readers. But it is hot in the summer and publishing is sometimes a rush business, so I hope our readers will blame New York and not Chicago if anything ever goes wrong. There is not a greater influence in the world of constructive and artistic organ building than the influence of Mr. Barnes and his Organ Department. What we need is discussion and lots of it, with much of it for the present entirely a matter of free expression without editorial deletion. Mr. Barnes has been unusually generous in that regard and in this Department I try to follow his excellent example.—T.S.B.

But so far so good. The fundamentals of organ design as expounded by the two worthies to whom Mr. Skinner invites my attention, must be embodied in Skinner Organs, and all other organs worthy of the name. But these are not what has made the enviable reputation the Skinner Organ enjoys. To quote the words of the vice-president of the Skinner Organ Company, Mr. Zeuch, it is the so-called "Skinner Specialties" that people buy a Skinner organ for especially; the lovely solo reeds like French Horn, English Horn, Corno d' Amore, Orchestral oboe, and subtle soft effects such as Kleine Erzähler, Spitz Flute Celeste, luscious, broad strings, etc. None of these charming effects will be found in Hopkins & Rimbault from cover to cover. On the other hand many old churches contain organs built along the most approved Hopkins & Rimbault lines that their congregations have tired of and don't want and can't sell for any amount.

My own church, the First Baptist of Evanston, had a Steere & Turner in fine mechanical and tonal condition that was an exact duplicate for specification that can be found in Hopkins & Rimbault, and yet when the Church wished to supplant it with a modern organ, it was impossible to sell the old one for any thing, and it finally had to be given away.

No, the organ that Hopkins & Rimbault knew and described in the second half of the 19th Century won't suit the first half of the 20th Century any more than the automobile of 1900 will suit 1928 users. The fundamentals of design may have been there in each case, but it is the trimmings, refinements, and de-

velopments that we are interested in today, and demand. My problem has always been to get as many of these later interesting developments into a given sized organ, without sacrificing any essential fundamental principles of design. Mr. Skinner himself has always embodied the best of the modern features in his organs.

If every church had \$30,000 to \$50,000 to spend for an organ this would be a simple enough problem but unfortunately this is far from the case.

Certainly Robert Hope-Jones had much to do with the development of the modern organ. A great deal more than Mr. Skinner is willing to give him credit for, but he also did some very inartistic things. Especially the extension of the unit principle to such horrible musical monstrosities which Mr. Skinner so emphatically and rightly condemns, as the typical theater Unit Organ. All this does not prevent our using some of his ideas to a reasonable and limited extent, such as unifying a quiet flute or two and perhaps a string.

Never have I recommended unifying a Tuba at 16', 8' and 4', which may be found on the Solo of numerous Skinner Organs, though I must say I think Mr. Skinner regrets doing this now, and no doubt would not consider doing so again, especially since he has been so smitten with the English idea of ensemble and has acquired the former partner of Henry Willis for an adviser.

This leads me to our most important difference and that is the question of enclosing the Great Organ."

Here I think is where Mr. Skinner can't get over the ideas he acquired in his youth, when the usual swell-box was a small wooden affair into which as many pipes were crammed as human ingenuity could contrive, by mitring, and crowding to the last degree; and naturally the resulting tone that found its way out from such a box was throttled, hampered, and discouraged. Mr. Skinner still insists on building wooden boxes, even when perfectly good chambers are provided, where all that is required is to fit a set of shutters in the opening.

The modern organ chamber with ample room on all sides and above, with hard walls and reflecting surfaces, has been found by actual tests at the Sabine Acoustical Laboratories at Riverbank, Illinois, to only cut down the tone 10 per cent when a set of shutters are fitted in front, which is too small an amount to be

perceived by the human ear. Diapasons when placed in such a chamber are for all practical purposes exactly as good when behind shutters as when in front of shutters. True, where there is an unlimited amount of height, such as in the gallery of some great churches, the Diapasons no doubt would be better unenclosed; but such cases are so rarely encountered now-a-days that as a matter of general practise it is safest to enclose the entire organ, especially if it is limited in size.

Of course an organ such as Mr. Skinner speaks of at the University of Michigan can have its Great Diapasons unenclosed and still have a big swell effect because of the great number of high pressure chorus reeds and mixtures that are under expression. Also by reason of a very clever device, suggested by Mr. Palmer Christian, that permits of disconnecting the unenclosed section from the full organ, and, after the Swells are all opened, bringing in this unenclosed section with great effect. But this is not the medium sized church organ with ordinary acoustical conditions that T.A.O. readers are most interested in. It goes without saying that the larger the organ and the better the acoustical conditions, the less necessary it is to enclose the Diapasons.

I am quite sure I recognize the distinction between a crescendo, swell effect, and expressive effect, and I am also even more sure that Mr. Charles M. Courboin and Mr. Lynnwood Farnam do. If there are two men that know how to use a swell pedal with consummate artistry, it is these two men and they are both in agreement with me that in practically all cases the Great should be under expression, and if there is any slight loss in so doing, it is more than offset by the greatly increased flexibility of the organ. How does Mr. Skinner account for the fact that in a large Casavant Organ in Chicago, which I can easily demonstrate to him, the Swell Diapason (which is of course enclosed) has more "bloom" and is better in every way than either of the unenclosed Great Diapasons? As a matter of fact, the typical Skinner Organ of a few years ago was farther from Hopkins & Rimbault ideas than it is today. With the greater emphasis on ensemble that obtains in the Skinner organization, now that the Anglican influence dominates, I believe the Skinner Organ Company is building the world's ideal organ, with the best English traditions for ensemble, as in the University of Michigan, com-

bined with the subtle, lovely, softer effects for which the Skinner Organ has always been famous. It is my mission to try to tell churches how to approximate such an organ when only a small fraction of the amount is available that a complete Skinner would cost and I hope to continue in this field for some time to come.

Combination Pistons

THE ACCOMPANYING letter from Mr. B. G. Austin, Vice President of the Austin Organ Company, is not intended to represent necessarily the opinion of the Austin Organ Company, but merely Mr. Austin's personal opinion on the matter discussed, based on his long experience and practical association with the needs and problems of the organist and he particularly wishes me to make it plain that this is not the opinion of his organization but his personal reactions to the article by Mr. Baumgartner and others concerning console control.

I think Mr. Austin makes the best point when he states: "If the console is so designed that the pistons will give the desired combination immediately including Pedal stops and couplers along with manual changes, one can play a recital with no thought of preparing for the next combination while playing, as one touch at the time you want the changes will give it.

This, it seems, is the chief objection to those organists that are opposed to having the manual pistons affect the pedal stops and couplers. They like to prepare registration in advance on a manual that is not at the moment in use, while playing, and are annoyed and confused by having the Pedal stops and couplers change before they are ready for the change. This simply involves learning a new style of stop control for these players. When they have learned it they will find it much simpler to get all the results they can get by two or three piston changes, with one touch of a piston that does everything it should.

At the convention of the A. G. O. at Detroit recently, a group of organists were examining a large Skinner console and I was impressed with the fact that out of a half dozen or more organists standing about the console, nearly each one had a different idea as to how these combination pistons should act on the Pedal stops and couplers and the manual couplers, so that it appears to be a

subject that is far from settled and with no uniformity of opinion whatever.

If the present series of articles and

letters which T. A. O. is printing will help clarify the situation it will indeed be worth while.

—W.H.B.

Combination Pistons

A Further Discussion of their Duties and How Best to Achieve Utmost Efficiency Through Them

By B. G. AUSTIN

REFERRING to Mr. Baumgartner's article in the June issue on the operation of combination pistons, I see first the conflict of opinion among organists as to whether manual pistons should operate: A. the pedal stops; B. the couplers of that manual; and C. the pedal couplers. The true function of a combination piston is to give a pre-determined combination immediately by ONE OPERATION and by so doing avoid the inexcusable pauses which organists used to make in changing their combinations.

If a manual piston operates the manual stops only, the Pedal Organ must be adjusted by a second operation, and it is probable that some coupler change will require a third. All can be accomplished by one touch when the piston is allowed to operate not only the stops, but also the couplers of that manual, plus Pedal stops and Pedal couplers.

The argument of leaving the Pedal and couplers alone seems to me invalid, as they must or should be changed and if not changed by the piston, are changed by additional operations. Perhaps this argument is based on the consideration of some previous combination's being on, or a sequence of combinations; but surely such consideration is towards a limitation of piston use, and should any previous set-up of the Pedal or couplers be desired, it can be maintained on the set up of that particular piston. More distinction than is necessary is often made between stops and couplers as regards control from pistons, for a coupler must be considered as a speaking stop or a number of them.

I hardly see warranted value in Mr. Baumgartner's idea of having a few manual pistons operating stops only, assigning these to what he terms "solo duty". Such a combination may be desired succeeding a full combination with unsuitable Pedal and coupling, and even in changing single solo stops of about the same power a different character of ac-

companiment and pedal may be desired. Should a change of single solo stops be desired only, a canceler system provides for this and leaves the pistons for more complex work.

Next come the general pistons which operate all stops and couplers of all manuals and pedal. These pistons will provide any set-up on all manuals and pedal; for instance, an accompaniment on the Choir, with solo on the Swell, and third part on the Great, together with suitable pedal and coupling; or ANYTHING else desired.

These general pistons are coming more and more into favor with organists as they are becoming more widely known. By their use an organist can play with assurance the most exacting score where many radical changes of combinations are desired, for he can readily set up anything desired before hand on these pistons, marking his music by the numbers of pistons at the places he wants them and one touch gives him what he wants where and when he wants it.

Mr. Baumgartner evidently appreciates the value of manual pistons operating pedal plus couplers and also general pistons. He goes a step farther in segregating generals, operating on two selected manuals and pedal. This I hardly think is necessary; it would tend to confuse the mind of any organist not thoroughly conversant with it, destroying in some measure his feeling of confidence and poise, very desirable to an artist playing a recital.

I should recommend for piston control, manual pistons all operating on the couplers of their respective manuals plus pedal and pedal couplers. These pistons lined up vertically, No. 1 under No. 1, etc., to give uniformity of location. Then above the upper manual generals, then again to the right of the manual pistons a few additional generals also lined vertically if possible. These can be duplications if necessary of the general pistons above, though better independent of all others.

With such control, no thought of preparing ahead for the next combination WHILE PLAYING is necessary, for one touch AT THE TIME YOU WANT THE CHANGE will give it.

By LYNNWOOD FARNAM

COMBINATION PISTONS may be double touch: the first touch shall control the stops of the division and its single-manual sub, super, unison-off and Tremulant; the second touch shall control the Pedal stops, but no Pedal couplers.

NO ARBITRARY ENTANGLING ALLIANCES: Inter-manual couplers and Pedal stops should not be attached to the combination pistons of single manuals unless there is a movement whereby such union of two departments can be disconnected.

UNISONS-OFF should preferably be included with the regular single-manual couplers and not placed by themselves.

ARRANGEMENT OF ORDER OF COUPLERS (tilting tablets over top manual): First (left to right) those augmenting Pedal (first the unisons, then the octaves, then 5 1/3 if any), next those augmenting Great, then Swell, then Choir, then Solo, then Echo.

COMBINATION PISTONS of a series should be very close together and should start with No. 1 under tenor A or B. (If there be a release piston it should be at the left of No. 1). All No. Ones of single manual pistons should be in a vertical line. In a single organ the pistons crescendo from No. 1 onward, left to right. When the organ is double the series of pistons at the left crescendo right to left.

GENERAL RELEASE PISTON under lowest manual at extreme right.

ADJUSTER PISTON at extreme left, under lowest manual.

MANUAL TO PEDAL reversible hand pistons in each case at left of No. 1 or release. Single manual release pistons always at left of No. 1. Every 32' stop should have a reversible foot-piston.

THE SUB COUPLER of a manual having a 16' stop should not be attached to any blind full organ crescendo or sforzando movement.

TREMULANTS should always be by drawstop or tablet and governed at least by general combinations. Tremulants should be placed with registers of departments on which they act, not on a movement which invariably requires hand registration.

ORDER OF SWELL-PEDALS:

2-manual organ: — GREAT-SWELL-CRESCENDO (Cres. always at right).

3-manual organ: — GREAT-CHOIR-SWELL-CRESCENDO.

4-manual organ: — GREAT-CHOIR-SWELL-SOLO-CRESCENDO.

If there be a separate crescendo for Echo it should be at the extreme left.

[Here we have the opinions of a man who has gained universal respect for a registrational art that many claim to be the finest yet exhibited in the world of the organ. "No entangling alliances" is his dictum. Every plank of his platform for console simplicity and efficiency should be studied carefully. Notice how safe and sane every recommendation is. We hope the readers will give further discussion to any recommendations with which they disagree, even if it does mean offering an argument to an artist like Mr. Farnam.]

By JOHN M'E. WARD

IN REPLY to the article in the February issue, I had scribbled off a real sassy essay, but after reading it over about one week later, I tore it up to light the fire and said to myself, "What's the use?" Now, more of the same stuff appeared in June, hence this splurge.

Why all the fussing about couplers and pedal stops on manual pistons? Answer: Have your piston mechanism so constructed that it will or will not, according to how the organist adjusts it, operate on the couplers or pedal stops. For example, suppose I set—

On No. 1 Swell piston: 3 manual stops, 1 pedal stop, and S-P coupler.

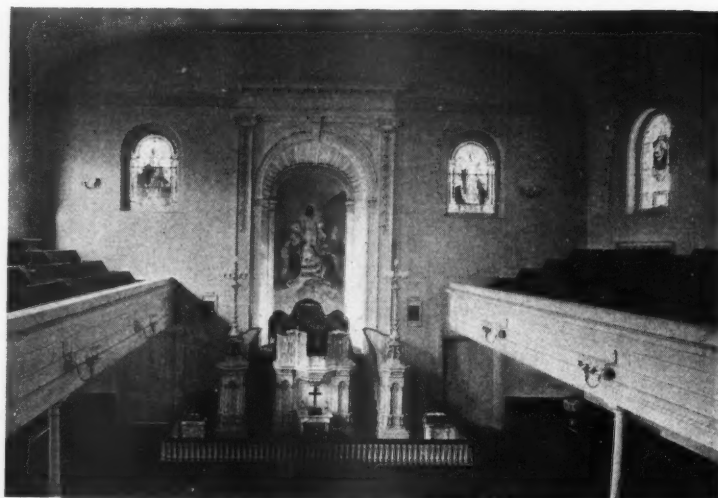
On No. 2 Swell piston: 6 manual, no pedal, and S-P coupler.

On No. 3 Swell piston: 12 manual, 4 pedal, and no couplers.

On No. 4 Swell piston: full Swell, no pedal, and S-P coupler.

If these combinations are satisfactory to the organist, where is the cause for argument? If not, he can readily readjust any or all to suit his taste.

I quite disagree with the plan outlined on p. 203, viz: "I have gone a step further in the specialization of piston functions: in that, instead of having a group of seven or eight full organ pistons operating on everything, I have divided the general combinations into three groups of



HOLY TRINITY LUTHERAN, LANCASTER, PA.

The pulpit end of the church famous for its superb organ case, as represented on our Cover for the current month, and described in other columns in this issue. Mr. Harry A. Sykes is organist of the church.

three pistons each, one group operating, as usual, on everything; a second group operating jointly on Great, Swell, and Pedal, with couplers; and a third group operating jointly on Choir, Swell, and Pedal, with couplers. The advantage in this arrangement is that general combinations operating on Great, Swell, and Pedal will not disarrange the Choir, while general combinations operating on Choir, Swell, and Pedal will not disarrange the Great."

No visiting organist would feel comfortable in operating the complicated piston outfit outlined; it would be very confusing to a recitalist even after hours of practice and would result in his performance sounding mechanical. Personally I'm darned glad I do not have to play a recital on such a conglomerate piston outfit. I'd rather centre my mind on the music and not so much on whether it is Swell No. 2 with or without, or was the blessed thing something else altogether?—and about that time I've forgotten what piece I was playing.

[Again we must not forget that pistons are stubborn things and unless built on double touch they will not ignore the pedal stops and couplers one minute and control them the next; it must be always one or always the other—unless we use double touch.]

MR. LEROY V. BRANT

says: "Obviously, combination pistons should affect the intra-manual couplers and Tremulants, but not the inter-manual couplers. Mr. Baumgartner's suggestion that pistons af-

fect both pedal and manual stops, with the exception that there should be two or three pistons not affecting pedal stops, such pistons to be used for solo purposes, is the soundest yet. But there should be added three or four pistons (adjustable) to affect pedal stops alone."

Mr. Brant then opposes double touch pistons as being complex and expensive, which may be true for builders inexperienced with the most modern of console accessories but is no longer true in regard to our best builders. The matter of expense is too slight to merit recognition here. Mr. Brant further remarks:

"Let us by all means have about two thirds of the pistons affect both manual and pedal stops at one operation, and the other third reserved for manuals alone, to be used for solo effects. And equally, let use have a reasonable number of pedal pistons to affect pedal stops alone." Which, as Mr. Austin points out, means that artistic registration cannot be controlled directly by one motion, but must have two or more in many cases. Mr. Brant's idea of pistons for solo effects is excellent, but solo effects are a part of artistic organ playing and they require either suitable pedal or no pedal at all. So far there has been no device to compete with the efficiency of the double touch piston in the task of operating or skipping a division. General pistons, except by double touch (or some mechanism even more complicated) cannot ignore a division one time and not the next; they must either cancel a stop or add it, there is no middle ground.

Liturgical Trumpet

Kilgen Develops a New Register to Meet the Requirements of a Master Organist and Goes Back to History for Inspiration

By PERCY B. EVERS DEN

RIETRO YON, in the organ for St. Patrick's Cathedral, called for a Liturgical Trumpet of great brightness and brilliancy but differing in character from the ordinary Trumpet. This led to an interesting research on the part of Geo. Kilgen & Son, Inc., who after many months of experimenting have

it was little less than a cubit.... (the cubit is approximately 18")"It was composed of a narrow tube somewhat thicker than the Flute but with as much more breadth as was sufficient for admission of the breath of a man's mouth. It ended in the form of a bell, like common Trumpets." It was made of silver and its sound was called

pearance the ancient Mosaic instrument, has been modernized to conform to general organ requirements and is characterized by several features peculiar to itself. It is the first of its kind to be placed in a church organ.

This Trumpet follows in shape its Jewish forbear. The tubes are of slender scale; the largest is about 8' in tone length at CC, the smallest approximately 3" at top C, with a 61-note compass. The process of making it was somewhat costly, the steel mandrells for 'forming' the tubes alone costing several thousand dollars. The tubes are made telescopic—to slide up and down—so the power and quality of tone may



LITURGICAL TRUMPET IN KILGEN VOICING ROOM

succeeded in producing a Trumpet "which marks another epoch in the history of organ building," being the first of its kind in any organ and generally enhancing the tonal qualities of this immense instrument soon to be installed in the Cathedral. Organists who have heard it in the voicing studios say that it is "the first real Trumpet tone" they have ever heard from an organ pipe.

This Trumpet may be traced to Moses, Israelitish leader, who in arranging for the ancient Tabernacle services invented the "Chatsoteroth" or Liturgical Trumpet, used for summoning Congregations as well as for the sacrifices and other festivals.

Josephus, Jewish historian, thus describes that Trumpet: "In length

"Asosra." Another Trumpet designed by Moses was made of brass, sounding a deeper tone resembling thunder, used to summon the people in the time of war. Both of these Trumpets may be considered as evolutions of the earlier horns of the ox and the ram from which, progressing through the stages of a single stem without orifice (the "Nekeb"), the single stem orifice (the "Chalil"), and the double stem (the "Nechiloth"), have been developed not only the "Chatsoteroth" but also the modern brass Trumpet of the present day.

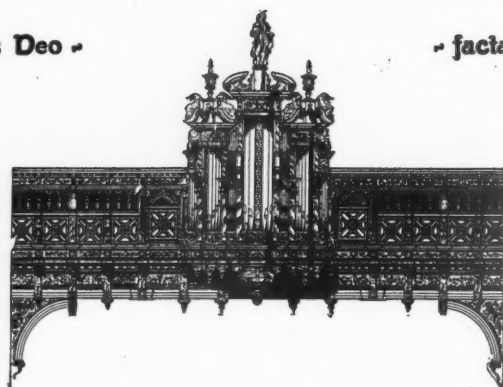
With this data and other culled from long experience the Kilgen research department developed the Levitical Trumpet which, while following very largely in form and ap-

peared to be secured; the sliders are held in correct position by a grip. The eschallots are parallel, resembling those of the orchestral military trumpet, while the tongues are extra thin with an exceptionally bold curve. In tone color it differs essentially from the Tuba and all Reeds of that family and requires great skill in voicing. Experiments showed that the best results were obtained on heavy wind.

Only in an unusually large organ can so expensive a register be used, but there can be no doubt that there will be a demand for it; it possesses all the sonority and fullness of the Tuba, together with the brightness, brilliancy, and clang of the earlier Trumpet, without any suggestion of harshness or rasping.



• gratias Deo •



• facia non verba •



The Church



Under the Editorship of

Mr. Rowland W. Dunham

In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster

Mr. Dunham's Comments

FREQUENTLY we read in reviews of new music intended for use in church a criticism which is intended to be finally and conclusively damning. The term used is either secular or modern.

In my own case these appellations usually arouse my interest to that extent which urges me to send for such compositions at once. And they are in most cases well worth examination. It may be that I have said the same thing in the past, but an Editor may be pardoned repetition when he is on a hobby.

The slender line which conventionally divides church and secular music is so fine and so visionary that few of the most strict musical liturgists can agree on its boundaries. The Roman Church has set limits which preclude any music which is not in the plain-song category or which has met certain standards. By so doing they have eliminated all so-called figured music by composers whose loss others might mourn. In the particular type of worship tradition in music is entirely appropriate. To insist upon the atmosphere of the middle ages is consistent.

In the Protestant Church conditions are otherwise. Except in the most highly ritualistic of Episcopal Churches the modern point of view is more or less prevalent. And yet we find a general tendency to adhere to the conventional in the music.

Just how far dissonance may go in music for church use has in reality but little to do with the case. Take the florid Te Deums and anthems of Dudley Buck for example. Here we find saccharine and vapid melodies set to harmonic progressions that are eminently correct and proper but which have about as much vitality and beauty as a first year harmony student's exercise. There is no contrast whatever; modulations are of the most banal sort; the chromaticism of Spohr's day punctuates the phrases here and there. If ever there was music in secular style this is surely it.

On the other hand examine some of the anthems of Philip James or Leo Sowerby. Here we

find dissonance of a marked character. The melodies may not appeal at all to many; the sudden modulations to remote keys are pungent and striking; there is a brilliance of expression and a vitality of idea. The music is designated by some as most decidedly secular and modern.

What is the purpose of a musical setting for any text? Fundamentally we must all agree that it is the effectiveness with which the tonal background reflects the spirit and amplifies the beauty of the words. Which sort of music can actually do this, the meanderings of Buck or the "secular" musical accomplishments of the two others mentioned above?

The musical purists stand upon a different basis. They find complete satisfaction in a type of church music that has far greater claim to merit than that of Buck and his followers. We subscribe to the qualities of the better Anglicans, to the early contrapuntists, to the Russians. But we do not build a fence there and bar all things which have unprepared dissonances and unresolved sevenths. To sit in a pew Sunday after Sunday and have to listen to one type of music only would be decidedly monotonous to me.

Try to place yourself in the seats of the congregation and perhaps your opinions as to what is fitting may undergo a change. When you play the Finale to Widor's Seventh next time give the matter some thought and see if an anthem cannot be found that will be more appropriate than the sombre music of Attwood or Goss.

WILLIAM RIPLEY DORR

"O Worship the Lord"—Watson.
"Cherubim Song in G"—Tchaikowsky.
"Hark, Ten Thousand"—Kennedy.
t. "Song of Consecration"—Kennedy.
"Blest are the Pure"—Kennedy.

Church Music Progresses

Report of New York Presbyter's Committee on Music and Worship, with Many Constructive Suggestions

BY REGINALD L. McALL

MORE THAN two hundred and fifty leaders in the musical life of Presbyterian churches in and near New York, including a hundred pastors and organists, recently attended a forum on music and worship at the Brick Church. It was the first of several similar gatherings to be held in various parts of the country by presbyteries acting with the General Assembly's Commission on Music and Worship. This commission has been studying various aspects in the worship of our churches and its reports were given at the afternoon session and received close attention.

About ninety representative churches, both large and small, all over the country, have answered the inquiries of the commission. Their replies largely confirm the statement so often made that worship as a real spiritual experience is on the decline. This is indicated by the small share of the people in public worship, by the lack of preparation for the services and by the type of church and congregational music used. Only two churches state that their worship definitely creates a spiritual atmosphere, though in a large number it is related to the sermon. Two-thirds of the ministers plan their service programs unaided; a few consult their organists about it; in one case the church secretary handles the matter.

It is encouraging to learn that while one-quarter of the organists take the whole responsibility for selecting the music, one-half of them make up the musical program with their ministers. In a few cases the latter undertake to choose the hymns and anthems alone, a condition which indicates that the organist is ignored or is not in a position to cooperate. Less than one-quarter of the ministers emphasize the hymns by special sermons or services, the others admitting that no effort is made to educate the congregation in the appreciation of the hymn book or other worship music.

The spiritual nature of the work of the choir is very little considered. Only a few pastors meet their singers before each service for a prayer of consecration, in some cases adding a

word of explanation about the purpose of the service.

The variety of hymn books used is surprising, especially in the schools. Less than two-thirds of the churches reporting use a book of standard quality for the worship of their children. There is much evidence to show that the conduct of worship in many, if not most, church schools is haphazard in plan and poorly executed. Children are often subjected to a worship experience that is not merely negative, but actually harmful. Some improvement is taking place in the lower departments, where sound educational methods are being introduced.

These reports raise the question as

Calendar Suggestions

By R. W. D.

ANTHEMS

"THE SOULS OF THE RIGHTEOUS"—Salter. An accompanied setting of favorite text. Of medium difficulty and for chorus. Attractive and useful. 7p.

"LORD OF LOVE"—Hall. A capella and mostly quiet except for a good climax near the end; sub-titled "A Prayer". New. 6p. Gray.

"TAKE UP THY CROSS"—Grant. A new anthem of the quartet type. Tuneful with solos for high and low voices, easy. 6p. Enoch.

"A PRAYER"—Cappelen. An adaptation by Norden of an alto solo with humming accompaniment for chorus. Not difficult. 5p. Gray.

"O BE JOYFUL"—Franck. Suggested before. Characteristic and of the spiritual quality which may be expected. Tenor solo. Not very difficult. 12p.

"BESIDE STILL WATERS"—Hamblen. For quartet with solo for high voice. Melodious and simple in structure. New. 7p. Enoch.

"O BRIGHTNESS OF THE IMMORTAL FATHER'S FACE"—Voris. A recent setting of the second-century hymn; a capella, chorus only, worth examination. 4p. Gray.

"IN GOD WE TRUST"—Mana-Zucca. A bit of harmonic writing which will meet the needs of quartets. Accompaniment in piano style. 5p. Enoch.

ORGAN MUSIC

Rogers—Third Sonata
Williams—Largo (Sea Symph., arr.)
Silas—Elegy on Purcell Theme
Sowerby—Carillon
Baumgartner—Solemn Procession
Bartlett—Meditation Serieuse
Reger—Canzona
Bossi—Hora Mystica

to the value of their worship to our congregations. Their share in the services is often very small. In one church the doxology and one hymn are all that remain to them. Instead of hearty singing of the great hymns of the church, professional singers furnish what is in reality a sacred concert or entertainment. The listening habit quickly develops the critical habit, which finds exercise during the entire service, as may be discovered by listening to the remarks of the people as they leave the church during the concluding voluntary. By its unity of conception and beauty—however simple the materials employed—the service can leave a vastly better impression on each worshiper. Worship makes real God's presence, it gives an opportunity for confession, it assures the worshiper of the triumph of spiritual realities and promotes his loyalty to them, it develops attitudes that are inspired by Jesus Christ and that become Christian character, it releases spiritual forces through which God's work shall be done.

Churches of normal type contain the musical ability they need for a great revolution in the spirit and content of their services. Many people are ready to join in a healthy revival of worship and music. For such a movement two steps are suggested. First, let the pastor and organist meet with the best musicians in the church and plan for a music cabinet to promote its music and worship. The cabinet should contain those interested in the forms of worship, in hymnology, voice production, choral and piano technic. One or two musical teachers in the day schools attended by the children might be included. This cabinet would at once study the problems entrusted to it, and also lay plans for definite worship and hymn study by the congregation at special meetings for the purpose. Reports would be prepared on the content of the hymn book and a definite plan adopted for learning one or two tunes and hymns every month at the special study meetings. Other hymns would receive such study as they required and there would be discussions of the meaning and spirit of worship, led by members of the cabinet. The subject for the services on succeeding Sundays would be dealt with and any special treatment indicated and rehearsed. The object of such study meetings is to add to the materials used in worship, and thus increase the interest of the congregation.

When the cabinet turns to the music of the church school it confronts the fact that the worship of

the children is nearly always directed by untrained leaders. Its goal is to provide good music leadership in the worship of each department. As the pianist is often the best musician available, he or she should share with the platform superintendent in planning the worship, such study being just as important as that of the teachers for their weekly lessons.

Churches also expect from the organist a broader conception of his duties; they ask of him complete sympathy with the purpose and spirit of Christian worship. In addition to a clean technic and rhythmic sense, they require the ability to lead the congregation in its singing. His playing should prepare his listeners for their act of worship from the first notes of the opening voluntary. He should be able to modulate and improvise, not as a substitute for good organ music, but at least to save the service from the abruptness of unrelated keys and uncovered pauses.

The organist is usually the choir-master. He is therefore presumed to have a sound knowledge of voice production and of choral technic. Having the responsibility for selecting the anthems, he should seek to use those in which words tell a story and convey a devotional thought. His choral training ought to have equipped him to achieve clear diction in the enunciation of his choir. The battle for impressive responsive Scripture and other recitation by the congregation will only be won through the example of the choir. As an inspiring part of the service it is now almost a failure.

His relations with the choir are equally important. Its members are in a position to know if he is thorough, and if he gets results without wasting their time. They know whether he is treating them fairly. If he has their confidence and respect, he can ask of them anything within their power and they will give it.

Any young organist can secure organ lessons, either privately or in a conservatory, and he can obtain degrees attesting his ability in playing the organ and in general musicianship. He has great difficulty, however, in gaining the special knowledge he needs as a church musician. There is no academic recognition in America for this combination of organ technic, chorus training, worship forms and hymnody, and the music of the church school. Our theological seminaries might well add special summer courses for organists and



HOLY TRINITY LUTHERAN, LANCASTER

The most recent and present edifice in Lancaster, Penna., that houses the beautiful organ case shown through the courtesy of Mr. Harry A. Sykes on our current Cover. The case, as described in other columns, is a century and a half old. Page 314 shows an interior view.

choir-master. There is a widespread feeling that the churches should more and more become centers of musical culture for their young people, promoting a love of good music and a desire to produce it. They can foster the restoration of music in the home, including the time-honored use of hymns, which help to make family worship memorable. Why should not part-singing flourish again and more instrumental music be produced in the family circle? In the cities we find that the violin, piano and vocal lessons furnished by the music school settlements have greatly increased the amount of music made in the home. Churches that show a personal interest in the musical culture of their young people are reaping a rich reward. They can also cooperate in the musical training given in the public schools. Music should be regarded as the birthright of every boy and girl.

When young men and women go to college, they should remain under the influence of the best music; they should hear orchestral music and vocal and instrumental soloists. They should share in

worship that commands their respect and satisfies their sense of the beautiful, while it embodies a faith that challenges their allegiance. They should receive definite training in the subject of religion, under Christian teachers. Students so trained are the hope of the Church; on them it depends for future leadership in carrying out its program. Such is the substance of the messages brought to the New York forum by earnest musicians and church leaders.

The same evening at the Brick Church there was a demonstration of worship in the form of a service which had for its theme "Trust in Eternal Goodness." This service was notable in three ways. The material employed was comparatively simple, though obtained from many sources; the devotional interpretation of the anthems and responses made the listener forget its technical perfection, and the words of the anthems and high spiritual value, in which the noble ascriptions of praise found a natural place. They ranged from an ancient evening hymn, with its refrain of adoration, to the words of the final anthem which ends thus:

"Not any power the universe can know

Can touch the spirit had with Christ in God.

For nought that He has made above, below,

Can part us from His love."

It was fitting that the musical setting of these words should be the work of Dr. Clarence Dickinson, the well-known minister of music at the Brick Church.

Among the liturgical material used was an antiphon based on the 103rd Psalm, and a prayer of penitence, adoration, and consecration, between sections of which a brief anthem was sung.

Such forums on music and worship will set the people of our great Church thinking and acting. Presbyteries and synods everywhere, with the help of the Commission and of the Board of Christian Education, should set aside whole days in their stated meetings or at other times for studying the principles of worship and its promotion by demonstration and adequate training. Only through such a movement will worship ever regain its rightful place.

(This invaluable report has been reprinted from The Presbyterian Magazine by courtesy of the Chairman of the Presbytery's Committee on Music and Worship.)



Program Selections

KATE ELIZABETH FOX
Schubert Service

Ave Maria.
Andante (Unfinished Sym.).
"Lord is My Shepherd".
"Great is Jehovah".

OLIVE B. GARDINER
Borowski—Allegro.
Wolstenholm—Answer.
"Come, Holy Ghost"—Dortch.
"Faithful Abide"—Kessel.

WILLIAM A. GOLDSWORTHY
"Hail Light of Life"—Kastalsky.
"Now Grant Us Peace"—Drozdoft.
d. "Quis est Homo"—Rossini.
"Hymn to Madonna"—Kremsier.

JOSEPH H. GREENER
Shelley Service
Melodie Religieuse.

Fanfare.
"Hark, My Soul".
"King of Love".
a. "Jesus Still Lead On".
"Holy Ghost the Infinite".

b. "Rest at Eventide"
"Resurrection".
"Christ Triumphant".
"Savior When Night".
"Evening".
"Now the Earth in Resurrection".

LESLIE HALL
Boellman—Priere a Notre Dame.
Bairstow—Evening Song.
Pease—Devotion.

"Incline Thine Ear"—Himmel.
"Just As I Am"—Gwylsa.
"Hour Cometh"—Davies.
"Jerusalem"—Parry.

RALPH KINDER
Hollins—Grand Choeur Gm.
Bossi—Idylle.
"Magnificat, Nunc Dimittis"—Brewer.
"Owe No Man Anything"—McCollin.
"I Know No Life"—Barnes.

FRED H. PARKER
Yon—Hymn of Glory.
Listz—Liebestraume.
Mason—Cloister Scene.



MR. RUSSELL BROUGHTON

Graduate of Oberlin, awarded the Guild's Fontainebleau prize which includes all expenses for a summer's study at Fontainebleau, given by Estey to the candidate receiving the highest marks in the Exams. He began organ study under Mr. Verne E. Stillwell and while yet in high school became a church organist. In 1912 he entered Oberlin and majored in organ and composition under Dr. George W. Andrews and Mr. Arthur E. Heacox. He became an A.A.G.O. in 1916 and graduated with the B.M. degree. Following service with the A.E.F. he became organist of Christ Church, Burlington, Ia., where he has served for the past eight years. At the same time he was choirmaster of St. John's, Keokuk, Ia., and critic for the Burlington Hawkeye. He received the Mus.Mas. degree from Oberlin June 19th. His list of published compositions includes anthems, Three Folksong Transcriptions for piano and violin. Compositions in ms. include a Suite for Orchestra, String Quartet, Valse for string orchestra, Sonata for organ, several songs, and many smaller forms. Mr. Broughton sailed for Paris June 20th on the Aquitania.—GEORGE O. LILLICH

Russell—Bells of St. Anne.
"Gloria, 12th Mass"—Mozart.
"Still With Thee"—Foote.
"Heavens Are Telling"—Haydn.
"Sweet the Moments"—Donizetti.
"Fear Ye Not"—Spicker.
"King All Glorious"—Barnby.

DAVID A. PRESSLEY
"Holy Spirit Come"—Martin.
"O Lamb of God"—Gounod.
"Still with Thee"—Foote.
"My Heavenly Home"—Havens.
"Art Thou Weary"—Chadwick.
"Sun of My Soul"—Reyner.
"Lord We Implore Thee"—Franck.

HELEN W. ROSS
"Taste and See"—J. Goss.
"Lord is Exalted"—West.
"Build Thee Mansions"—Andrews.
Macfarlane—Evening Bells.
Sowerby—Carillon.
Diggle—Chant Poetique.

SERVICE PROGRAMS
FROM BOSTON ORGANISTS
R. LAWRENCE CAPON
CHURCH OF THE NEW JERUSALEM
"O Savior of the World"—Goss
"Waters of Babylon"—Stoughton
"God Shall Wipe Away"—Field
"Morning Hymn"—Henshel
"Lift up Your Heads"—Taylor

THOMAS W. LANDER
CHURCH OF THE REDEMPTION
Bossi—Scherzo Gm
Couperin—Monique
Yon—Pastorale Chimes
Dunham—Fantasia, Fugue
"How Lovely"—Brahms
"Even Me"—Warren
"Behold Ye Despisers"—Parker
"Bless the Lord"—Ivanoff
"Savior Again"—Chadwick

MARGARET READE MARTIN
SECOND CHURCH IN DORCHESTER
"Sanctus"—Gounod
"O Lord Most Holy"—Abt
"Seek Ye The Lord"—Roberts
"Praise Thou The Lord"—Mendelssohn
"King is Coming"—Carter

HAROLD SCHWAB
ALL SOULS CHURCH
Maquaire—1st Sonata
Borowski—Andante, 3rd Son.
Stoughton—Enchanted Forest
"Ride On In Majesty"—Candlyn
"I Hear Thy Voice"—Lang
"O Be Joyful"—Franck
"Ave Maria"—Nicolao
"O Give Thanks"—Elvev
"Though I Speak"—Rhode

ALBERT SNOW
EMMANUEL CHURCH
"By the Waters"—James
"We Beseech Thee"—West
"Blessed Jesu"—Dvorak
"Let This Mind"—Beach
"Many Waters Cannot Quench"—Ireland

EVERETT E. TRUETTE
ELIOT CHURCH OF NEWTON
"O Come, Let Us Sing"—Tours
"Peace I Leave"—Roberts
"O Christ What Burdens"—Knight
"O Lamb of God"—Lake
"I Sought the Lord"—Stevenson
"O Love That Will Not"—Stebbins
30th Anniversary Service
April 1st, 1928

Truette—Intermezzo (Suite Gm)
Truette—Angelus
Truette—Grand Choeur
"Prepare Ye The Way"—Garrett
"Ride On In Majesty"—Scott
b. "Rejoice, Jerusalem"—Nevin



Under the Editorship

Mr. Royal L. Medcalfe

A Department that Takes a Whack at Everything and Will Try Anything Once—Park Your Tradition before Entering Here

Mr. Medcalfe's Comments

ALEXANDER POPE said, "A little learning is a dangerous thing," but he probably did not have the modern theater organist in mind though all too obviously the phrase is not entirely misplaced when applied to our profession. Most teachers of theater organ are accustomed to inquiries as to just how long a beginner must study and how cheaply it can be done in order to compete with Lew White or Oliver Wallace. So many beginners know they can do better than Ima Jewell who's been at the Lyric for three years. "They say she couldn't read a note of music until a year ago, her pedaling is terrible, her registrations fierce, she chews gum, and how." But the Lyric does business and Ima is getting a pay check each week. Where shall we look for the answer?

In a well known book there is a verse about those who have ears and hear not. It is just probable that if Ima is short on practical knowledge of rudimentary music she has ears and uses them. Many piano and organ students are still

poking around musty piles of notes with their eyes, never giving their ears a chance to help because it is unethical to play by ear.

Until comparatively recently there have been no facilities for practical study of theater organ but now our larger towns offer very complete courses and in smaller cities organists of many years experience are helping beginners. With the recent introduction of the mechanical instrument accompaniments the observing organist realizes that the audiences will expect a more perfectly synchronized score. Managers should cooperate with the organist to furnish cue sheets and arrange previews when possible. If the beginner is within any reasonable distance of a good teacher by all means he should have some practical study. The theater public is not interested in the technic of organ playing but only in what they hear. The organist however must have all the technic he can accumulate in order to make his instrument of entertainment value. The technic of organ playing is rapidly becoming so complicated and the requisites of the organist so numerous that at least a short course of study is as essential to

the beginner as a cipher to the Unit. While experience still remains the best teacher, the ticket-buying public doesn't exactly relish the best efforts of the amateur performer, and for the good of the profession and the relief of the public, beginners should be well versed in theater organ technic and theater routine before making public appearances.

And where and how is the student to acquire said experience? Ah, that, my dear kiddies, is another fairy story. The solution is not in the back of the book, at least not in a form that can be generally utilized. Perhaps Murtagh will let you sit in at some evening performance at the Capital and then perhaps not. The actual experience must be sought and sometimes bought, in individual ways and through devious channels. A great many serious thinking young people are now "taking up" organ. Some of them have had a great deal of piano study and have keenly observed the work of theater organists for years. When these ambitious folks begin playing pictures it is not improbable that some of the present day organists will either have to brush up on their style or move out.

There are many indications that our profession is growing more musical and more practical. Theater managers and owners orchestra leaders, composers, publishers and editors of music magazines are all cooperative with the organists in the perfection of the art. In so far as we make it an indispensable integer of the theater we may expect honorable

and financial recognition. Those with little learning now in the profession owe it to their managers, their public, their brother organists and themselves to carry their work beyond the danger point, and beginners should accumulate all the equipment possible before attempting actual screen work. The use of the ear is probably the most important point in theater organing. Such a variety of pipe tones and traps as we find in the modern organs demands a lot of listening. The voice and pitch of each register and of every trap must be heard individually at all times to produce proper balance, contrast, color, comedy or dramatic effects, and to decide methods of touch

and the use of the expression pedals. Memory work and improvisation can best be done "by ear", imitative registrations, bizarre effects or eccentric combinations know no other theory. These are all essentials; if we use them the audience must listen, and the organist should hear them first. As many have discovered, one cannot learn to play a theater organ successfully in any given time; to the truly ambitious the task is never accomplished. "If a little learning" stirs this ambition enough to increase that little and is wisely used, it ceases to be dangerous, becoming an asset for everybody concerned.

absorbed in the theme of the picture, for no apparent reason at all the organist would open the crescendo pedal and cut loose. On the average it was once in every five minutes without regard to what the needs of the picture called for in music. Sounded like he threw out the clutch and raced the engine with the cutout open.

Cue sheets leave much to be desired. Of nearly a dozen pictures that we saw in the last few months, only about one cue sheet came anywhere near meeting the picture. This means that after spending time and energy in preparing a program with the aid of the cue sheet, when the picture is shown for the first time there is a need for drastic trimming in some place and fill-in in another. Some organists will not trouble to make the necessary changes, since they believe the cue sheet is the basis of what all people play. Let me say here and now, that in plain, understandable, everyday U. S., it aint. To a certain degree it is only an aid to the organist in arranging his program roughly. But the fitting of the scenes that bring out the most in a picture, is entirely up to the organist. Unless he realizes the difference between a dramatic agitator and a dramatic misterioso, and how, when, where, and why to use them, he is far from being a finished organist—unless he is already a "finished" organist and someone has not the nerve to tell him.

In the smaller towns we have local talent presiding at the console. In many instances the local talent has no experience beyond that of playing in the local talent circles for some length of time. Never heard a program such as the Capitol Theater in New York used to put on for their patrons. "Thematic cuing," is just so much Greek to them. And if a real organist is employed by the management there is trouble with the local union on the charge of employing outside players when there are organists "in the local who are capable of handling the job." Consequently, should someone attend a showing of a picture and be accustomed to hearing the music program of high grade, and suddenly be forced to see and hear a screening of inferior quality, the management gets to hear about it, but the attitude of the management is indifferent. And where does the trouble lay? Quite a job to place it, is it not?

Lamentable Lamentations

The Theater Business Makes Impossible Demands and the Organist Gets all the Blame

By E. N. KANZELMYER

WHAT HAS BECOME of the good organist of the theater? What does one hear when attending the modern palace of the silent drama? There are organists and organists, but the average player who is trying to favor the audience with what he wants to play is away off the track when he tries to cue the picture. A short time ago we had the pleasure of visiting one of the largest and best theaters in the capitol district. The picture was in progress. The orchestra was playing and doing very well in accompanying the actors' portrayals of different emotions.

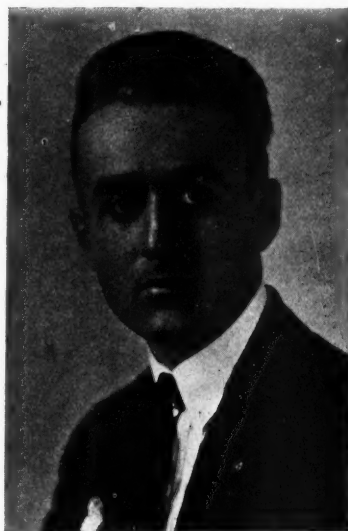
And then the organist began. Immediately one could sense the fact that the organ, in comparison with the orchestra, left much to be desired. At times the playing was quiet and subdued, favoring the correct attention that is customarily shown to the screen, which is, as one old time player told us,

"Keep your accompaniment neutral through all emotions unless there is a critical point or crisis where you are at liberty to exaggerate the expression by increased strength of tone or variation in tonal quality; but be careful to not over-exaggerate, for by so doing you will always spoil your entire program."

And this expresses the full con-

tent of successful organ playing to pictures, in as few words as can be done.

But to return to our capitol district playhouse. After becoming



MR. WILLIAM E. BRETZ

T.A.O. Representative in Harrisburgh, Pa., who has been appointed organist of Bryn Mawr Presbyterian and teacher of piano and organ at State Teachers College, West Chester. He thus transfers his activities from the capitol of the State to its largest city, and T.A.O. loses an efficient and faithful Representative. His place at Zion Lutheran, Harrisburgh, has been filled by his pupil, Marshall E. Bretz—the same name, but not a relative.

Critiques of the New Art

An Effort to Analyze Critically and Discuss Constructively the Problems of Photoplaying as a Profession

BROADWAY still features one organist emphatically enough so the rest of the town knows it. That is the Paramount and the man is Mr. Jesse Crawford. Sharing honors with him about one week in four is Mr. Sigmund Krumbgold. Particularly unusual is the Paramount's advertising in the weekly New Yorker. Mr. Nathaniel Finston is general music director for the Publix group; Mr. Emanuel Baer is conductor of the pit orchestra; Mr. Paul Ash is the jazzite of the stage jazzband.

The theater was built some years ago, before the Roxy. It is large, lavishly decorated, and as a rule it has the biggest crowds of all. Everybody knows what kind of minds are in the majority in New York, and a showman does not have to be a genius to see what kind of shows will draw this mob in. It's for every man to say, each for himself, whether he prefers this or that kind of a public as the one to whom he shall sell his services.

The picture was fair, the stage stuff cheap, Mr. Ash merely a good jazzite. When an entertainer begins his talk, "Well, folks—" I'm through with him. My readers know the type that says "folks." Personally I'm sorry to see the advent of glorified jazz, since it has meant, along Broadway, the elimination of that kind of orchestral and organ music that was famous and successful in the days when Mr. Riesenfeld was bossing the Rialto and Rivoli, and Mr. Rothafel the Capitol. Those were the days too for artistic jazz. There is jazz that is just jazz, and there is jazz that is a work of art. That takes work; it takes an intelligent audience. That's why it exists no longer excepting in the playing of a few of our best theater organists.

It is not difficult to pass over the rest of the program and forget it, but in dealing with Mr. Crawford it is not so easy. In the first place he was modest, unostentatious; the publicity heaped upon him would entitle him to make a silly mess of himself and wiggle all over the place, but instead he didn't wiggle as much as a majority of church organists do. He sat so still, bent fairly low over the keyboard, that at first I wondered if it were Mr.

Crawford, and whether he were actually playing. Thus his manner immediately won respect—here was a man in a clap-trap program, who had not lost his poise or his balance. And that's mighty rare.

He used as his selection some of the Poet and Peasant themes, in the midst of which he interpolated a popular song of today, played with all the gush and slip-sliding known to jazz players; but still he maintained his poise, his decorum. I liked him for that, perhaps more than for his playing. Personally I like honesty and sincerity, even more than achievement. Since the advent of Mr. Lindberg, I'm wondering if our whole country does not feel about as I do. I detest the man who would attempt to humbug his fellow men.

Mr. Crawford's technic is not the spic-and-span type wherein no blurring is heard, wherein staccato, snap, rhythm, and absolute clarity add a sparkle to every measure. He drives for mass effects, and mass contrasts. He does not play much with his individual stops, but uses his pistons freely and has them set as he wants. That enables him to carry his music along on broad lines, and then when something vivid is wanted for color now and then, he gets it easily.

In the middle of his number Mr. Crawford rose from the pit console and, standing to one side, gave his attention to the stage, where the lights began to glow and reveal Mrs. Crawford at a large console with but one crescendo shoe. She played her jazz number in good style, and then both of them played together, reaching full organ for the final chord. I wondered how they would arrange the release so as to be absolutely together, but unless I'm mistaken, Mr. Crawford took full organ under his own hands so that Mrs. Crawford merely faked it by pretending to play the chord too. It was easy enough to take the hands away quickly enough when Mr. Crawford released, so that the audience would not know. It would spoil that type of audience's pleasure in the game if they knew Mr. Crawford could play full organ from his console and didn't really need his wife in the climax chord.

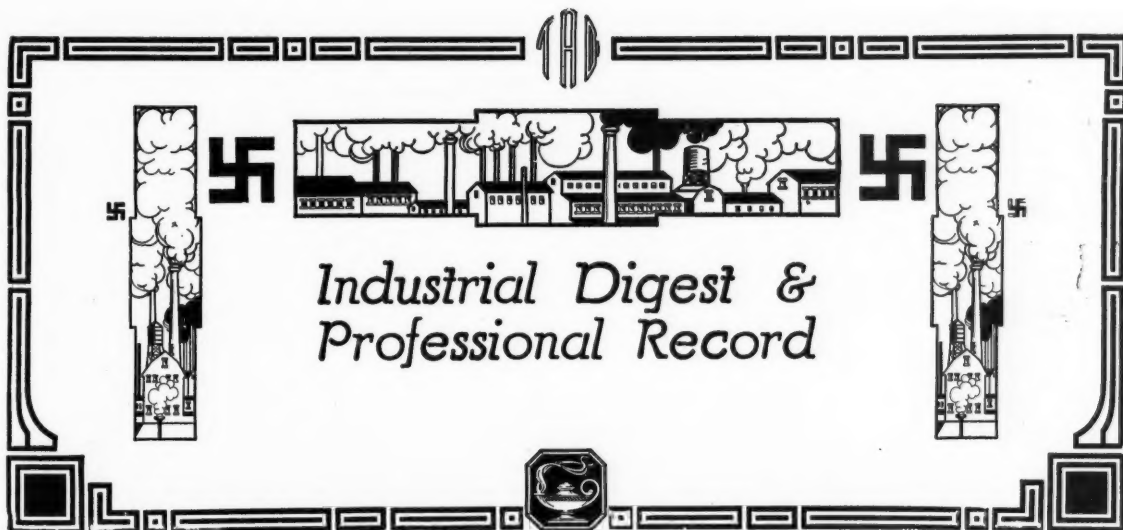
Mrs. Crawford was just as modest and therefore engaging in her manner as was her distinguished husband. We are glad to have the pair of them in New York. They have stuck it out for years and held their audience and their jobs. The theater profession can well afford to pay them homage.

Then to Mr. and Mrs. Crawford these columns gladly pay tribute as to artists, a tribute accorded enthusiastically also to the organist who accompanied the relief periods on June 28th at the probable hour of 8:30.

—T. Scott Buhrman.

Once yet again to the old Rialto to read the long screen announcements of what all the other theaters in the chain had to offer. It began with "Franz Schubert Songs" on the screen, which I suppose entertained people who can be entertained by such things. Then the news reels, with the drummer in the orchestra making the same roar (I suppose it was intended to be a roar) no matter what big animal were on the screen; one old gentle-looking lion was a ventrolquist and roared in a close-up with his mouth shut. Then Buster Keaton and Ernest Torrence went through a picture and the music director thought it very funny to use "Where Did You Get That Hat" when Keaton was buying one and had already, in fact, tried on all but the last few of them. After you've been to a photoplay for your fourth visit the novelty is gone and such clever score-making doesn't interest you, and you're even inclined to wonder just why it is necessary to break off a perfectly satisfactory piece of light and entertaining music in order to run in a fortissimo when some cow-boys (?) are trying to ride an untamed animal.

The Rialto organist was not named on the program; his music was entertaining and snappy; he is a good jazz player and was more satisfactory than the orchestra. That's not saying much in his favor, but we mean even more, for he was good—snappy, clean-cut, alive, never stoggy. If he were to use more pianissimo, forget the actual screen episodes—they are what Frank Stewart Adams calls inane anyway—and merely try to furnish a lot of beautiful but quiet music for a sometimes very much bored audience of onlookers, he'd be making about the only improvements possible in his already attractive art.



Cover Plate

Something About the Collection of Handsome Illustrations on Our Cover Pages

EVERYBODY admires a beautiful organ case, though not every purchaser deems it advisable to devote much of his funds from organ to case. Undoubtedly it will surprise many readers to know that a case such as pictured on our August Cover was made in America by a resident American, and is still preserved in the city of Lancaster, Pennsylvania, in Trinity Lutheran Church. We are indebted to Mr. Harry A. Sykes, F.A.G.O., pupil of Mr. Pietro Yon, organist of the Church, and concert organist, who gives the organ fraternity the record of this beautiful case and supplies the necessary photographs so that all of us may enjoy it with him.

What is beauty in an organ case? The late Dr. Audsley was always a champion of the finest that could be designed and the superb photographs in his *Art of Organ Building* are a permanent record of inspiration to every reader of these tremendous books. Here by courtesy of Mr. Sykes we are able to present another living example to answer the question, What is beauty in an organ case? Mr. Sykes writes of the interesting history of the Lancaster case:

"Among the treasures carefully preserved by the congregation of Trinity Lutheran Chrch, Lancaster, Pennsylvania, is the ancient book which lists the subscribers to a fund for a new organ. The date of this particular subscription was May,



MISS CAROLYN M. CRAMP

Who played the Midmer-Los in the Elks Club, Atlantic City, for the festive outing of the Philadelphia fraternity on the last day of June. Miss Cramp, a Pennsylvanian by birth, is a graduate of Cornell University, New York University, and Columbia University with a B.S. degree and an F.A.G.O. certificate. Miss Cramp has been active in recital work and is at present organist of the Nostrand-DeKalb M. E., Brooklyn. She has prepared herself most thoroughly for her profession and enjoys an enviable reputation for her achievements.

1772. The total subscription amounted to over £600. And David Tanneberger, of the town of Lititz, eight miles distant from Lancaster, was instructed to build the new instrument.

"And since 1774 this beautiful instrument has been the object of greatest admiration by all who have seen or heard it. Architects and lovers of things Colonial have in

great numbers praised its design and exquisite workmanship, finished as it is in cream white and gold, in the very same combination of color made famous by the old master organ builder.

"Major Anburey, a British prisoner quartered at Lancaster during the year 1778, writes of Trinity Church and its organ:

"The church, as well as the organ, is painted white with gilt decorations, which has a very neat appearance; it greatly reminded me of the chapel at Greenwich Hospital; the organ is reckoned the largest and best in America, it was built by a German, who resides about eight miles from Lancaster—he made every individual part of it with his own hands; it was years in completing; the organ has not only every pipe and stop that is in most others, but it has many other pipes to swell the bass, which are of an amazing circumference, and these are played upon by the feet, there being a row of wooden keys that the performer treads on. I do not recollect ever seeing an organ of this construction, except those of the Savoy Chapel and St. Paul's; but then they had only four or five of these wooden keys, whereas this organ has a dozen: the man who shewed the instrument played on it, and the effect of these keys was astonishing, it absolutely made the very building shake. When you examine it, you wonder it did not take up the man's whole life in constructing; to you who are so musical, what a treat it would be to be here for a few hours only."

"David Tanneberger was born in Berthlesdorf, Germany, on March 21, 1728. He emigrated to America and settled in Bethlehem about the



FILADELPHIA PHRATERNITY THE GUESTS OF SENATOR RICHARDS AT ATLANTIC CITY

year 1749. In 1758 he assisted Father Klemm, at Nazareth, in the building of a small pipe organ for use in the chapel. Some years later he moved to Lititz, Pa., and in the latter town he conducted his business of organ building until his death, May 19, 1804.

"The organ at Lancaster, as completed by Tanneberger in 1774, contained twenty stops. We do not have a record of the specification. In 1886 the organ was rebuilt by Roosevelt, who added eight display pipes to either side, thereby necessitating the enlargement of the original case.

"In 1923 the organ was enlarged to the extent of its present specification, by Casavant. Each of the manual divisions is entirely expressive, in separate boxes. There are fifty stops.

"And so Old Trinity's organ continues to be a delight to the eye and to the ear of the lover of things that are beautiful."

Dr. Aden B. MacIntosh is pastor of the church. He is also "a good fellow if ever there was one," and that's our reason for doing ourselves the honor of mentioning his name, for men of his stamp in the ministry are they to whom we must largely look for the future welfare of the church. Mr. Sykes has been organist for Dr. MacIntosh for sixteen years, in this and former positions.

The present Casavant-rebuilt organ was finished in 1923 and dedicated by Messrs. Charles M. Courboin and Harry A. Sykes Feb. 5th and 12th. It is a memorial to Mr. and Mrs. George D. Sprecher, the gift of their daughters; there are 51

registers and 3083 pipes, including an Echo Organ on its own independent fourth manual. In 1710 the first Lutherans went to Lancaster; 1728 Church began organization; 1734 first building erected. 1744 an organ already in use; 1755 Lancaster builds a block-house in protection against Indians; 1761 cornerstone of new church laid; 1771 the new organ built, with case as preserved today; 1777 Congress meets in Lancaster; 1882 public school system authorized by law, and Trinity's pastor becomes the first president of the Lancaster school board; 1852 unmarried men permitted for the first time to serve on the vestry; 1923 present church dedicated with the rebuilt Casavant, adding to each side of the case and 8-pipe wing to provide increased space for the organ itself.

Joseph W. Clokey

COMPOSER—ORGANIST



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Filadelphia Phraternity Vacates

Guests of Senator Emerson L. Richards at Atlantic City
Where They have a Rousing Good Time

By EDWARD R. TOURISON

JUNE 30TH was a beautiful day! Both the Penna. Guild and the American Organ Players Club conspired to hold their Annual Meetings at Atlantic City High School. Senator Emerson L. Richards, friend of all organists, was most thoughtful in providing conveyance from train to School.

Business meetings of both organizations were held. A.O.P.C. reported a number of recitals during the year but regretted so little interest was shown in application of new members. On motion of Mr. Timmings it was decided that a new classification of membership in the

Club be brought to the Board of Directors for action. All officers were re-elected: Dr. J. M'E. Ward, Pres.; Henry S. Fry, V.P.; Bertram P. Ulmer, Sec.; Herbert S. Drew, Treas.; Jennie M. Carroll, Librarian; Rollo F. Maitland, Frederick Maxon, Jas. C. Warhurst, Edward R. Tourison, Board of Directors.

The meeting of the Guild reported the conclusion of a successful season both musically and socially. The Guild likewise chose to re-elect its officers and the three expirants of the Exec. Comm.: Henry S. Fry, Dean; Rollo F. Maitland, Sub-Dean; Jas. C. Warhurst, Sec.; Wm. Forrest Paul, Treas.; Harry Banks, Jr., Frederick Maxson, Edward R. Tourison, Exec. Comm.

But why hold meeting at the High School? The fine 5m Mid-

mer-Losh is the answer. Mr. Arthur Scott Brook, Municipal Organist, showed us a few of the outstanding registers and then came this program: Rollo F. Maitland played Capriccio Fantastique, Gustav Mehner (A.O.P.C. Prize composition 1926); Sunrise in Emmaus, Marguerite Maitland; Scherzo, 2nd Sonata, Mark Andrews; Christus Resurrexit, Ravenello. Nevt Catherine Stocquart played exceptionally well the First Movement, Grieg Am Piano Concerto, with a beautiful orchestral accompaniment by Rollo F. Maitland. Then S. Wesley Sears was enjoyed in the playing of Max Reger's Ave Maria and Scherzo, Rheinberger's Skandinavisch, and Saint-Saens' Fantasie in E-flat.

But you haven't heard the half of it! After our "Picture was took," Senator Richards taxied us to the Steel Pier where we heard Jean Wiener demonstrate the Midmer-Losh with 7-octave keyboard. The Melody Coupler was an interesting feature. It was now one o'clock and we were as hungry as bears, so we went to the Elks Club where a wonderful dinner was served. Carolyn Cramp then entertained us in the assembly hall of the Club on another Midmer-Losh; program included Guilman's Marsh Religieuse, Clokey's Grandmother Knitting, Roger's Intermezzo, and Bonnet's Rhapsody Catalene.

And now we had a few hours to take an ocean dip, stroll the boardwalk, or return to the School where Mr. Brook granted opportunity to experiment at the console.

The trip home was jolly, and as we had a car to ourselves, we almost raised the roof. The whole sixty voted the day an entire success.

Harold Gleason

ORGANIST



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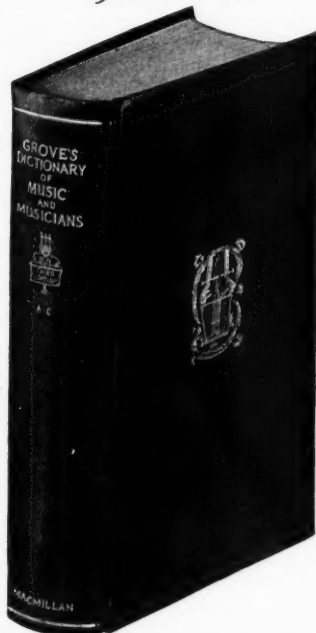
Additional practice available to out-
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For further information address

The Secretary

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MR. EMIL VELAZCO who has won fame for his broadcasting from his own Studio organs on Broadway, New York, will confine his own broadcasting to the Monday and Wednesday Witching Hours, with the Tuesday and Thursday programs given by graduates of the Velazco Studio. Mr. Fred. Feibel of the Rialto gave the first of the student series and was followed by Miss Arline Eden of the Times, Jack Lewis of the Ideal, Arthur Tower of the Ario, Edward J. Feimer of the Rialto, and G. Criss Simpson and Alfred Marshall.

WHITE INSTITUTE

FIFTY STUDENTS REGISTERED FOR SPECIAL
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MR. LEW WHITE of the White Institute of Organ, and chief organist of the Roxy Theater, New York, has an enrollment of over fifty students for his first special summer courses.

Mr. White personally broadcasts over the N.B.C. chain Sunday evenings at 10:15 with special "classical" programs over WEAF.

MR. FREDERICK SCHLIEDER
SPECIAL IMPROVISATION COURSES

THREE CITIES

MR. SCHLIEDER'S summer courses this season consist of specials in Philadelphia from June 18th to 29th and in New York from July 2nd to Aug. 3rd, with plans already announced for 1929 in Philadelphia and New York, one day earlier in each city. During the busy winter season Mr. Schleider spends Tuesdays, Wednesdays, and Saturdays in New York, Thursdays and Fridays in Philadelphia, and Mondays in Boston, with special Paris classes from Feb. 5th to June 5th next year. This is his 6th annual summer course in New York for his remarkable work in harmonic and contrapuntal improvisation, for which too high praise cannot be given.

June 12th Mr. Schlieder gave a recital in Boulevard Temple M. E., Detroit, Mich., on the new 4-48 Casavant; stop-list will be quoted in later columns.

MR. HENRY F. SEIBERT

TEACHES SPECIAL CLASS OF ADVANCED
STUDENTS—AND THEN RESTS

MR. SEIBERT'S list of students during the early summer months include the States of Texas, Ala., Penna., N. J., and N. Y., with a list as follows: Miss Ruth Abernathy, Miss Minnie Just Keller, Miss Florence A. Rubner, Miss Nanette Weber, Mrs. Vera Raisner, Mrs. Osterberg, and Messrs. Carlos Neuman and J. Robert Rodwell. His friend and former pupil is also coaching with him again for the summer, Mr. Carroll W. Hartline.

Mr. Seibert's season of recitals totalled over 70. He is spending the latter part of the summer at Ocean City, preparatory to another strenuous season next winter in New York, with added duties as official Town Hall organist.

GUILD NOTES

SAN DIEGO GUILD under the deanship of Dr. H. J. Stewart is planning the publication of a series of organ stoplists representing instruments from small two-manuals up to 4-70, with an approximate price for each; the schemes will be Straight Organ for the manual divisions, with the Pedal presumably by the usual accepted methods of extension and augmentation.



MR. HARRY A. SYKES

Organist of Trinity Lutheran, Lancaster, Pa., through whose courtesy the handsome photo of Old Trinity's Tanneberger case is presented this month on our Cover. Mr. Sykes was born March 24th, 1887, in Norristown, Pa., and graduated from the Schissler College of Business—to which bit of history he now adds, "Ha!" But T.A.O. is of the opinion that a good business course would be a most profitable investment for any professional man. Mr. Sykes' organ teachers were Mr. Ralph Kind, Mr. Pietro A. Yon, and Dr. Clarence Dickinson. He is also organist and instructor in Church Music at Reformed Seminary, Lancaster; has given 125 recitals, and is the composer of three published organ pieces—Novelette, Canzonetta, Romanza. He is a Mason, and a member of the Guild, N.A.O., A.O.P.C., and Rotary Club.

WESTERN NEW YORK GUILD entertained the Buffalo Guild June 23rd in a special program at Rochester, beginning with an inspection of the Eastman Conservatory and Eastman Theater at 4 p.m., followed by a supper at Christ Church, and a concert in Kilbourn Hall by Messrs. Leonard Adams, Harold Gleason, and Edward Hardy.

PERSONAL NOTES

MR. WARREN D. ALLEN of Stanford University, Calif., was organist for the funeral services of Mr. Herbert Hoover's father-in-law.

PAUL ALLWARDT gave a recital on the Moller in Capital University, Columbus, Ohio, June 10th.

MARSHALL BIDWELL of Coe College substitutes at Stanford University for Mr. Allen.

LEROY V. BRANT of San Jose, Calif., member of T.A.O. Staff, is now writing weekly music articles for a local newspaper and sending mats of the articles to all the newspapers of Santa Clara Valley—a suggestion to others to do likewise.

JOSEPH D. BRODEUR of the Catholic Cathedral, Albany, N. Y., where Gov. Smith's daughter was married, was reported by the newspapers to have played some Irish tunes in the Cathedral for the wedding music; instead of that, Mr. Brodeur used actually music of the

Gounod Coronation Mass for organ and trumpets to herald the arrival of the cardinal, and other selections from Erb's *Dona Nobis Pacem* Mass, and works by Nicola Montani, editor of the Catholic Choirmaster. A chorus of 225 voices sang.

PALMER CHRISTIAN conducted a master class at Southern California University, July 2nd to 27th, and included compositions by the American composers, Delamarter, Diggle, Douglas, Jepson, Maitland, etc.

JOSEPH W. CLOKEY, one of America's most promising composers, and Miss Hope Tabor Ford have announced their engagement; both are faculty members at Pomona College, Claremont, Calif.

ARNOLD DANN of Grove Park Inn, Asheville, N. C., is giving four evening and four afternoon recitals each week on the Inn's Skinner Organ.

WILLIAM RIPLEY DORR and his Wilshire Presbyterian Choristers, Los Angeles, Calif., gave their 50th concert in their three years of existence, June 1st, and followed it June 24th with a concert of church music.

ERNEST DOUGLAS, prize-winning composer of sonatas, took his St. Matthias choir on their annual outing, this time to the Yosemite.

MRS. KATE ELIZABETH FOX, of the First Congregational, Dalton, Mass., gave a Schubert *Musical* with her choir late in the season. Her choir chose Mt. Pleasant for the scene of its annual picnic, and was the guest of Mr. and Mrs. Winthrop Crane at The Lodge, their summer home. Mrs. Fox has a choir of 45, with one service a Sunday during the off season; she spends her summer vacation in Maine at her own cottage.

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Los Angeles

By GEORGE E. TURNER
Official Representative

THE INTERNATIONAL Pageant and Exposition of Music at Hotel Ambassador Auditorium closed June 30 after a two weeks run during which the attention of the entire city was focussed on music. The construction of a miniature Oriental city, gorgeous lighting displays, the awarding of daily trips to Hawaii, dramatic and operatic performances from four stages, presentation of Southern California's most famous concert and dance orchestras, vocal and instrumental recitals, and the most complete exhibition of music instruments and accessories ever brought together on the Pacific Coast, were features of this show. The center of attention was the new model residence organ, displayed by Wurlitzer. This instrument, the first of its style from the factory, showed the pleasing effects possible from three sets of pipes. Mr. Walter Poulton, who formerly represented the Welte Organ Co. had hundreds of interviews as a result of the public interest in this new instrument.

Los Angeles entertained the International Sunday School Convention in its tenth session July 11 to 18. All public sessions were held in the Shrine Auditorium where the Moller 4-68 was used daily. A feature of the night sessions was a chorus of 1500 singers from the Federated Church Musicians of the city, Albert Tufts, conducting.

Temple Baptist Church celebrated its 25th anniversary with special services July 1. Dr. Ray Hastings presented a splendid music program including numbers by Handel, Mendelssohn, Haydn, Bach, Gounod, Weber, Buck, MacFarlane, and Hastings. Temple Church has an Austin 4-78.

The 18th Annual Convention of the California Music Teacher's Association at Hotel Alexandria gave a session devoted to organ and church music. The Organ Round Table was conducted by Ernest Douglas, Frank H. Colby and David L. Wright.

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CANADA

Charles H. Marsh, formerly of Redlands University, returned June 15 from Paris where he studied organ with Marcel Dupre. He substituted for Lawrence Whipp of the American Cathedral in Paris during Mr. Whipp's absence. This church has one of the finest choirs in Paris.

May MacDonald Hope, pianist, voice teacher, choir director, and chamber music coach, has added organ playing to her numerous duties. She is now organist and director at the St. Vibiana Pro-Cathedral Chapel.

The second annual festival of boychoirs at St. Paul's Cathedral presented the following choirs and organists: St. Paul's Cathedral, Dudley Warner Fitch; St. James, South Pasadena, Dean A. G. Bode; Wilshire Presbyterian, Wm. Ripley Dorr.

Albert Tufts of the First Methodist, in conjunction with the church chorus of a hundred voices directed by Frederick Evans, and the Bible Institute Glee Club, recently presented an evening of Mozart's music. A seldom heard novelty was the FANTASIE for an Automatic Organ, played by Mr. Tufts, who also rendered selections from the MAGIC FLUTE and FIGARO overtures, and selections from DON JUAN, the SYMPHONY in E-flat, and the ninth HARPSICHORD SONATA.

St. Vincent's choir, with Thomas Taylor Drill and Amadee Tremblay collaborating, presented the Chimes of Normandy at St. Vincent's School June 19th.

The local A. G. O. held a joint picnic with the Musician's Club of Los Angeles at Balboa Beach June 25th.

Alice Harrison gave an organ recital at First Congregational at Eagle Rock, June 10, while at the same time Dudley Warner Fitch dedicated the Skinner 3-31 at the Calvary Baptist, Pasadena.

Dr. H. J. Stewart, official organist of Balboa Park, San Diego, was tendered a

birthday dinner at the University Club by the San Diego Guild.

Edith Boken Krager, secretary of Southern California Guild, left June 2, for France, where she will study several months at Fontainebleau.

Albert Hay Malotte and Ernest Douglas appeared in joint recital at the Chaffey School in Ontario on June 1, presenting an extremely novel and pleasing program.

Earl Towner, prominent organist of Berkeley, and Mrs. Towner, are Pasadena visitors.

Thomas Memoli, prominent Los Angeles theatre organist, was married to Miss Avis Pember. Mr. Memoli is now filling the position at Santa Paula, formerly occupied by Mr. Henry E. Pyle.

Another interesting organic announcement of the month is that of the

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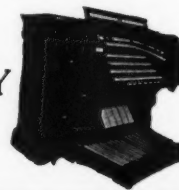
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engagement of Miss Hope Tabor Ford of Los Angeles to Mr. Joseph W. Clokey of Claremont. Mr. Clokey is now head of the organ department of Pomona College and Miss Ford is a member of the College Musical Faculty.

Palmer Christian conducted an organ master class at the University of Southern California July 2 to 27.

Otto Hirschler, of First Methodist, Long Beach, has been appointed dean of the music department of the California Christian College. A new practise organ is to be installed for the students.

Geo. E. Turner, the Official Representative for T. A. O., is serving as organist and choir director at Calvary Presbyterian, Pasadena, during the summer.

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to Berlin where he took full advantage of the music wealth of the city, making the acquaintance of such musicians as von Bulow, Moszkowski, and Brahms. With these advantages he came to America in 1892 to manage the foreign department of Sutro & Co., Baltimore; in 1909 he became southern representative for M. P. Moller, and in June of this year he transferred his activities to Welte-Mignon. "His great charm of manner and thorough knowledge of musical affairs" have gained him friends all through the South.

Pittsburg

By CHARLES A. H. PEARSON
Official Representative

THE DETROIT CONVENTION of the Guild will remain long in my memory as one of the most successful gatherings of organists which it has been my privilege to attend. First of all, I should mention the hospitality of the Detroit organists and their sincere desire to make their guests comfortable and happy. Dr. Francis L. York, Dean, and Mr. Francis A. Mackay, Chairman, were responsible for the local arrangements, and due to their untiring efforts a program of unusual interest was carried through in a most satisfactory manner. We shall never forget the promptness with which the genial and accomplished organist and choirmaster of St. Paul's Cathedral appeared on the scene to remind us that it was time to move on to the next event of the program.

It was thrilling to hear Mr. Courboin and Mr. Kraft again, and to hear Mr. Skinner's latest masterpiece at Ann Arbor, responding to the skilled touch of the deservedly celebrated Mr. Christian. Messrs. Barnes and Foote gave us recitals of great interest and beauty, while Miss Van Liew and Mr. Cato most ably represented the new generation of players. The service at St. Paul's Cathedral was impressive and inspiring, and demonstrated the skill and artistry of the remarkable choral organizations which Mr.

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The School does not give special courses for the Summer but is closed until Sept. 15th to give the staff a much needed rest.

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Mackay has built up at the Cathedral, with his hard work and magnetic personality.

If one were to ask what single thing on the whole splendid program gave me the greatest thrill, I should say without hesitation, the magnificent organ playing of Robert Cato who gave an all too brief half-hour program just before the service at the Cathedral. Hailing from Detroit where he studied with Francis Mackay, he subsequently worked with Lynnwood Farnam in New York, and has now the honor of being a scholarship member of Mr. Farnam's select class at Curtis Institute in Philadelphia. The SIXTH TRIO-SONATA of Bach was played in delightful fashion, with all the sprightliness and color which the work needs to be real music instead of a contrapuntal exercise. The subtle use of the crescendos contributed not a little to the happy result. The TUMULT IN THE PRAETORIUM from de Maleingreau's magnificent PASSION SYMPHONY, and TWO VERSETS ON THE MAGNIFICAT by Dupré, gave us just enough to make us wish to hear a whole program of such fine playing. I venture to prophesy that we shall hear big things from this talented young man.


The Michigan Chapter in general and the Detroit organists in particular are to be congratulated on their enthusiastic interest in their work, and on the very happy week they gave us. If I took the time and space to tell all about Dr. Zuidema's carillon recital, the trip to Belle Isle, the banquet, the luncheons and all the happy little details of the week's program, the Editor would be obliged to curtail what is only intended to be a brief series of impressions.

After a very busy season, Dr. Charles Heinroth, organist and director of music at Carnegie Institute, Pittsburgh, left for Europe May 15th for an extended vacation. He has visited Munich and Vienna, hearing much in the way of fine music, including programs in connection with the Schubert Centenary Festival. Six local organists were invited to give the twelve recitals at Carnegie Music Hall, marking the end of the present season, each guest organist playing a pair of programs, Saturday evening and Sunday afternoon. John A. Bell of the First Presbyterian, Arthur B. Jennings of the Sixth United Presbyterian, James Philip Johnston of the East Liberty Presbyterian, Charles A. H. Pearson of Rodef Sharom Temple, William H. Oetting of the Pittsburgh Musical Institute, and Julian R. Williams of St. Stephen's Church, Sewickley, gave programs which cannot be printed here, but which contained a number of novelties, as well as works which have been in Dr. Heinroth's repertoire for many years.

Harvey B. Gaul, of Calvary Church, conductor of a number of important choral organizations, and well known as a composer, left late in June for Italy, where he is to spend the summer in study and in enjoying the lovely creations of Italian art, past and present.

At a special election during the last week of June, the citizens of Allegheny County approved by a large majority a bond issue of over 43 millions, including an item of 6 million dollars for a town hall. Those of us who are interested in the organ are wondering whether there will be an instrument in the auditorium, even if we did vote against the bond issue because of lack of faith in the honesty and integrity of the present political organization. With our fine Carnegie Hall organs, we are better off than

most cities in the matter of concert instruments, but a building such as is planned should most certainly contain an organ, in this day and generation.



San Francisco
by
WALTER B. KENNEDY
Official
Representative

THE RETURN of Edwin Lemare to San Francisco, in recital upon the large Austin organ which was the child of his brain, planned and erected during his tenure of office as municipal organist, was the notable event of June. The local A. G. O. tendered Mr. Lemare a welcome-home banquet, and every effort was put forth to make the distinguished guest happy in the renewal of his Western acquaintanceship. It was, therefore, I believe, somewhat of a disappointment that

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the one recital rendered presented so little variety in either tonal effect or style of execution. It was an All-Lemare program; and fine as are the compositions of this composer, a more evenly balanced meal would have been better digested. However, the immortal *ANDANTINO* won an encore, which is more than a Bach Fugue might have done.

Alexander McCurdy, of the Second Presbyterian, Philadelphia, returned to his home in Berkeley for a month vacation. During his sojourn in his native State he will play the morning and evening service at the First Presbyterian, Oakland; a Saturday morning service at Temple Emanuel, San Francisco; and a recital on the out-door organ at Bohemian Grove. Mr. McCurdy has made an enviable reputation in the Eastern States, and we who remain at home are happy to acclaim him as one who has achieved.

Among the numerous and deplorable radio recitals given by a multitude of known and unknown organists, we wish to call attention to the interesting and highly contrasted work of Theodore Strong, playing over KFRC. We have listened in to more than a score of recitals by this eminent young organist, and have yet to hear aught but sound musicianship portrayed. Your correspondent commends to the radio listeners these scholarly interpretations of legitimate organ music.

During our vacation we did what many other deluded organists do: visited other churches, to see what other organists were doing, instead of resting up and forgetting the profession for a few weeks. Among the very pleasant experiences of this procedure was the service conducted at the First Congregational, in Berkeley. The entire service was after the ideal set forth in our article appearing some time since in T A O, designated "The Service Beautiful", only more so. The music is in charge of Mabel Hill Redfield, and is the most carefully worked out church service we have had the privilege of hearing in a Protestant church, other than that of the Episcopal branch. We were greatly impressed with the accompaniment played during the reading of the Psalter, the beautiful a capella versets so unostentatiously rendered by the quartet at unexpected times throughout the service; and, best of all, those moments when, according to Mozart, the finest effects in music were had: namely, when there was absolute silence of an impressive sort, for a full minute. This gave those so inclined an opportunity to breathe their silent prayer without interference; an object of the church which seems to have been lost sight of. Happy organist whose pastor has the artistic sense!

Stanley W. Williams, representative of the Skinner Organ Co., paid a fleeting visit to Oakland last week.

Calvary Presbyterian, San Francisco, is to have a new four manual Aeolian-Votey organ, the gift of John A. MacGregor. It was announced that Mr. MacGregor had donated \$50,000 for the instrument. When the plans and specifications were completed, it was found necessary to make extensive alterations to the building in order to accommodate the organ, and the congregation has been asked to subscribe \$110,000 to cover the alterations cost.

Meager information reaches us at this writing that Estey has secured the contract for a large 4m for Trinity Methodist, of Berkeley. A new gothic edifice has just been completed.

Estelle Drummond Swift, F.A.G.O., is continuing her Friday afternoon recitals at the First Unitarian throughout the summer this year, due to the ever increasing attendance and the popular demand that they be not suspended. Mrs. Swift has performed a notable work for the church which she serves, and her efforts are proving not in vain.

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St. Louis News Summary

By N. WELLS
Official Representative

WHO'S WHO and what's what among the St. Louis organists may be a little late, but perhaps the Editor and our readers will agree that it's better late than never.

May 6, Mr. William Theodore Diebels gave his seventh recital at the New Cathedral. During Music Week he played a recital in Fontbonne Chapel. May 6 another recital was given by Mr. Ernest Prang Stamm under the auspices of the A. G. O. at Second Presbyterian. To give a recital under the auspices of the Guild means something. Just what does it mean? To whom does it mean something? The organist? The Guild? The public? It may be well to ponder these questions a wee bit during the idle summer hours.

A joint recital was given at Christ Church Cathedral, May 13 by Mr. Daniel Phillippi and the University City High School Chorus, directed by Mr. George J. Nicholson, who also sang a number of baritone solos. Joint recitals added variety to the program. The chorus listens to organ numbers, also increases the interest and likely the attendance. This is surely a legitimate way of advertising and trying to fill the pews.

The Chester Choral Club of Chester, Ill., gave its second and concluding concert of the season May 15, at the Chester Theater under the direction of Mr. Edgar L. McFadden. We hope to hear of more such choral clubs being organized in smaller towns and cities. We subscribe to these statements made by Alfred Human: "If you would truly develop music in America we must again encourage the local amateur to make music as well as buy tickets. The singing and playing individual is the salvation of music; the listener is important, but the person who actually participates in music, who sings or plays, is the living cell which makes up the musical organism in America."

Mr. Charles Galloway presented his eighth and last recital at the Graham Memorial Chapel May 20. The recitals, part of the university extension work in music of the Washington University, are free to the public and well attended.

Pupils of Mr. Carl Brown were heard in recital May 22 at Baldwin Hall. At the same hall appeared in recital the next evening a goodly number of pupils of the Hagen Conservatory of Music; the last recital was given June 14, a special feature of this program was the cantata "LIGHT" by Richard Kountz. June 12, the students of Mr. Edgar L. McFadden and Miss Wilhelmina Nordman gave a recital at Hamilton Ave. Christian Church. What has the future in store for these budding musicians? Just what will they do for the cause of Music in America and American Music some day?

The Missouri A. G. O. presented its second annual recital of St. Louis composers at Sheldon Memorial May 28, when the members were the guests of Mrs. Frank Jewet. On the program were represented the following: Mr. Ernest R. Kroeger, Mrs. Lillian Craig Coffman, Mr. Walter Wismar, Mr. William John Hall, Mrs. Dorothy Gaynor Blake and Mr. Alfred Lee Booth. These concerts ought to have the hearty support and encouragement of the public and the music

critics, and the organist composers will surely appreciate kindly comments as well as constructive criticism. "The letter killeth," so does destructive criticism.

Mrs. Florence Levering Wegenor gave an interesting recital May 27 at Cote Brilliante Church under the auspices of the A. G. O. Two unusual compositions were played: SONATA, Op. 30, by Gustave Merkel and the REFORMATION FANTASIE by W. Rudnick, for two performers, the assisting artist was Mrs. Mary Gibbs Friess. Perhaps we might have more performances by two players; certainly an organ duet can be made much more interesting than a piano duet, especially on a large organ with several manuals.

The Municipal Opera, St. Louis musical gift to the nation, was launched on its tenth season June 4. To date four of the musical hits of recent years have been given: Princess Flavia, The Merry Widow, The Vagabond King, No, No, Nanette. Beginning July 2, and allowing a week for each, the following are scheduled: Rose Marie, The Student Prince, The Lady in Ermine, The Song of the Flame, Countess Maritza, The Love Song, Mary, and during the last week of August 20 the opera Aida.

Trinity Lutheran Church dedicated its new organ May 27; Mr. G. A. Wukasz and Mr. E. Seuel played in the service, and a special recital was given in the evening by Prof. M. Lochner, instructor of music at Concordia Teachers' College,

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At the May meeting of the A. G. O.
the members were glad to hail again Dr.
Percy B. Eversden, who had been seri-
ously ill. Mr. D. H. Cleland substituted
for him during his enforced absence at
First Scientist.

Mr. and Mrs. William John Hall en-
tertained the members of the St. Louis
N. A. O. at their suburban home May 20
in the usual hospitable fashion.

On May 6 Mrs. David Kriegshaber, one
of our most talented as well as capable
musicians, took up her duties as organist
at Kingshighway Presbyterian Church.

Mr. G. Herman Beck was the official
organist at the recent convention of the
Western District of the Missouri Synod,
which met at Concordia Seminary June
13-18.

Mr. Ernest R. Kroeger, who for more
than 40 years has been a leading figure in
the music life of St. Louis, was honored
on June 12 with the degree of honorary
Doctor of Music by the Denver College
of Music, in recognition of his work as
composer and pedagogue in the cause of
American music. For almost a quarter
of a century Dr. Kroeger has been direc-
tor of the Kroeger School of Music, and
is also in charge of the extension work
in music at Washington University, as
well as being affiliated with the Progres-
sive Series Teachers' College. He is a

member of the National Institute of Arts
and Letters, and an officer of the French
Academy. He has been a special lecturer
on music at the summer sessions of Cor-
nell University for several seasons. He
was born in St. Louis in 1862. His piano
teachers were Egmont Froelich, Walde-
mar Malmene, and Charles Kunkel, while
he studied musical theory with W. Golder
and P. G. Anton, violin with Ernest
Spiering, and instrumentation with L.
Mayer, all of St. Louis. In 1904 he had
charge of music at the Louisiana Pur-
chase Exposition. He has been president,
of the Music Teachers' National Associa-
tion, dean of the Missouri A. G. O., of
the A. G. O. he is a charter member. Dr.
Kroeger deserves the honor and distinc-
tion conferred upon him and we heartily
congratulate the Doctor.

Youngstown

By INA F. HAZEN
Special Correspondent

WM. H. FELGER, director of music at
Epworth M. E., is spending the summer
in Berlin studying piano with well known
teachers. Mr. Felger has had a most suc-
cessful season both with his church choir
and with the Aeolian Glee Club of which
he is director and which he organized
about a year ago. The latter organiza-
tion, a male chorus of about forty voices,
has filled numerous engagements outside
the City as well as at home with great
success. Mr. Felger was quite extensiv-
ely feted by both bodies of musicians be-
fore his departure.

Frank Fuller closed his teaching season
with a pupils' recital at St. John's at
which he presented four of his advanced
pupils at the Skinner Organ.

Daniel Protheroe was the special guest
and conductor at the second annual fes-
tival of Welsh music, with Dr. Henry
Stearns at the organ.

Your correspondent is spending her an-
nual vacation in Boulder, Colorado, and
means to listen in on both Mr. Bartlett
and Mr. Dunham when occasion offers.

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- 7 Franck, 3 pieces
- 7 Nevin, 3 pieces
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- 6 Vierne, 4 pieces
- 6 Yon, 3 pieces
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- 5 Foote, 5 pieces
- 5 Hollins, 5 pieces
- 5 Widor, 2 pieces

Americans represented by works in larger form were: Barnes, Bartlett, Borowski, Clewell, Douglas, Foote, Grasse, Homer, Jepson, Nevin, Thayer, and Yon. Those whose smaller pieces were played being: Chaffin, Chadwick, Clewell, Day, Diggle, Foote, Frysinger, Gaul, Goldsworthy, Kinder, Marsh, Nevin, Phillips, Reiff, Russell, Shure, Stebbins, Stoughton, Tonner, and Yon.

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Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

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J. LEWIS BROWNE: SIMPLICITY, 4p. e. A quiet melody, isolated up above its earthly accompaniment; quiet, reposeful, melodious enough to be attractive; interesting contrast section. (Church, 1928, 50c)

ROLAND DIGGLE: CAPRICE POETIQUE, 6p. e. An appealing melody set to sprightly accompaniment, with all the essential elements of music used simply and directly. Audiences ought to like it and will like it; it is inspirational, not manufactured; the Composer not only keeps his music tuneful and inviting but he throws in a counter melody for the recapitulation and beats the theater organist and his Unit Organ in the game of making melodies, two at once. Our work everywhere, church, theater, concert, needs more melody, more rhythm, more barber-shop harmonies brought up to date; our public that pays our bills does not know a theme from a diatonic triad, and it's our business to give them melodies and



simple things now and then. Here's a pretty little bit we recommend to all players, 1437 shows the opening measures. (Fischer, 1928, 60c)

HANDEL, revived editions by E. S. Roper: CONCERTO No. 4, First Set, First Movement; CONCERTO No. 4, Second Set, First, Second, and Third Movements, all published separately. It's useless to argue with a man who still thinks Handel's Concertos are interesting to today's public, and it's equally useless to argue with a man who thinks they're not. As practise material they are superb; they dance along merrily, superficially, with no depth of thematic content to bother with; show pieces they are, in the good olden style. Put quaint registration to a movement now and then, be sure it's not too long, and it will go over. However, irrespective of one's opinion on the advisability of public presentation in 1928, the ancient and honorable Handel Concertos ought to be complete in every library. (Oxford)

EDWIN H. LEMARE: A new group of compositions largely unknown to the organists who would find them most useful. ANDANTE GRAZIOSO, a smooth piece in 6-8 rhythm, in the style of the old Spring Song but in slower tempo; ANDANTINO in D-flat, in newer edition, the old undying melody that some of us out-grow when we are able to play a fugue or two (much to the disgust, no doubt, of our audiences); CHANSON CAPRICE, an allegretto movement in rather happy mood, not entirely easy; HUMORESQUE, something with possibilities, lending itself nicely to something unusual in rhythm and

mood of interpretations; MAY TIME, another 6-8 rhythm; NOCTURNE, a very smooth and rather attractive melody, set over a slow-moving accompaniment, making a good combination; SPANISH SERENADE, the best of the group so far as inspirational and individualistic qualities go; it has good rhythmic and melodic values and will make an attractive piece for a recital program. (Forster, 1925, 60c for each number)

F. K. LOGAN: E'EN AS THE FLOWER, tr. by M. Slade, 3p. e. A pretty melody nicely arranged for the organ, worth using wherever transcriptions are not frowned upon. (Forster, 1922, 60c)

F. K. LOGAN: PALE MOON, tr. by M. Slade, 4p. e. Another beautiful bit of melody music, nicely arranged for organ. Everybody knows it, so most of us will not be able to use it for any but a theater program, but in the theater it ought to be highly effective. Why not some of our solo organists try it in place of a bit of popular jazz some happy day? (Forster, 60c)

RIMSKY-KORSAKOW: FLIGHT OF THE BUMBLE-BEE, tr. by G. B. Nevin, 4p. md. Most organists have heard our orchestras play this nature-picture. The Philharmonic in New York has used it, we might say a dozen times this season. Anybody having a good body of strings in an organ, with a Vox (sans Trem.), and perhaps a very soft flute for body, will be able to put this over about as well as the orchestra—and win hearty public approval. It is good practise material too. Merely a toccata from start to finish, but imitating the buzz of the bee. (Fischer, 1928, 60c)

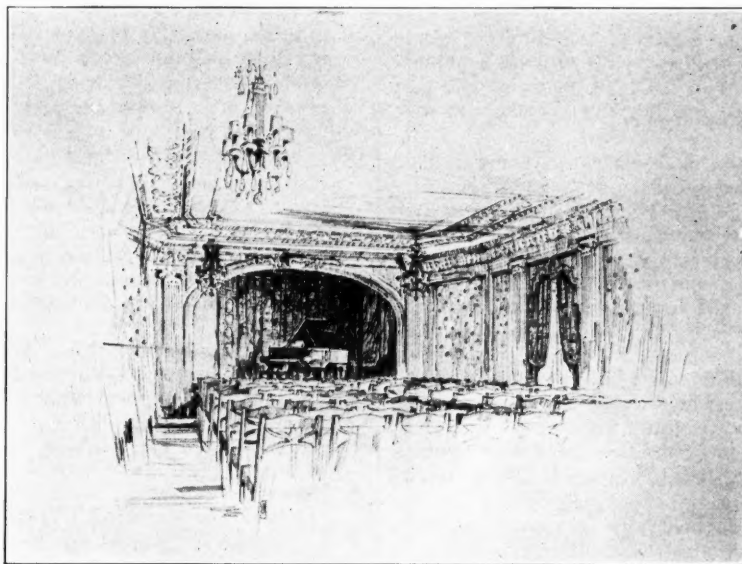
GEORGE S. SHULER: CATHEDRAL SUITE, 12p. e. Three pieces in one cover, the first, NOCTURNE, a melody of good qualities with a commonplace middle section in the relative minor; the second, OFFERTORY, a slow melody of equally interesting character over a quiet accompaniment; the third, RECESSIONAL, a postlude of vigorous character and musical enough to be interesting. The whole is worth using and supplies music for an entire service; the RECESSIONAL will not be quite so easy to play for some of us. (Forster, 1922, \$1.25)

H. J. STEWART: UNDER THE STARS, 5p. A quiet melody over a repeated-chord accompaniment with moving top-note, making an appealing combination that will be interesting for our audiences. For our programs too we can remind the gentle public that this composition is the work of a Mayor of an American city, and maybe General Dawes can be outclassed as a politician-composer. It is developed to comfortable length but makes attractive music throughout, and is not difficult. (Fischer, 1928, 60c)

SPANISH: SERENADE, tr. by Ruth Bampton, 4p. e. The melody and its harmonization are precisely the same, save for 6-8 rhythm used here, as a well known hymn-tune, so if we forget the title and the note that it is a "Spanish-Californian folk-song"—which others will accept or reject for themselves—and use the piece in our services, it will be effective because of its hymn-tune melody. (Ashdown, 1928, 50c)

ORGANISTS'S JOURNAL: As a sample of what is available even yet in the famous old publication, now being sold from Boston since the death of Mr. Ashmall, we mention the contents of the new issue of Vol. 25, No. 285. First is FAITH AND HOPE, by Ashmall, an attractive piece that looks slightly difficult and allegretto but is to be taken slowly and is not difficult; it is very musical and well worth using. Next is Bossi's GREGORIAN PRELUDE, a chorale, easy and short. Then a PRELUDE of one page by C. McAlpin, a 3-page ALBUM LEAF by Roland Diggle, with good melodic values, Franck's CHANT PASTORALLE of one page, and Armstrong's AT DAWN; two

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more pieces and the booklet of 18 pages is done. All of it is interesting service music. (Ashmall, 60c)

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

I AM VERY sorry that a number of our readers have had difficulty in getting copies of the different pieces that have been reviewed. I took this up with a number of publishers during a trip to England during the past few months and I have hopes that the difficulty will soon be cleared away.

There are a number of interesting things just to hand from the Oxford University Press of London. A splendid FANTASIA on the Welsh Hymn Tune Aberystwyth by Henry G. Ley of Eton College, composed for the Three Choirs Festival, Hereford, Sept., 1927, and played by the composer at the opening service. It is a fine rugged piece of writing that calls for a first class organist and a really good organ; I heard Dr. Ley play it in the College Chapel at Eton and it made a deep impression on me. The tune is a fine one and Dr. Ley has worked it in a splendid way. The whole work comes to a stunning climax on page twelve that fairly lifts you off your feet. It is a first rate recital piece and deserves a wide hearing.

Healey Willan, the Toronto composer, gives us two interesting CHORAL PRELUDES, on Puer Nobis Nascitur and Andernach. I like them both very much and they make wonderful service material, number two would also make a good recital number as it does not depend on the tune for effect; it is six pages of interesting writing that make for a big effect. They are of moderate difficulty and effective on a medium sized instrument.

From the same publisher there come a NOCTURNE and AUBADE by F. H. Shera, a new name in organ music. Both contain many individualistic touches; you may not care for them at first hearing but I find that they grow on you; much will depend on the way they are played, especially in regard to registration; they are not difficult and I should not be surprised if the NOCTURNE became popular.

Of interest to all organists will be the TEN INSTRUMENTAL MOVEMENTS from the Cantatas of J. S. Bach, transcribed for the organ by Harvey Grace; published under one cover, this book of 37 pages should be in the library of every organist in the land. The first number is a little two-page SONATINA from "God's Time is Best", number two a SINFONIA to "I stand with one foot in the grave"—this typically Bach tune appears also in the slow movement in the F minor pianoforte concerto; it is a lovely Oboe solo with effective accompaniment. Next comes a TRIO from 'Tis My Pleasure, a sprightly piece of three pages that is not as easy as it looks. Other numbers are the SINFONIA to "Lord for Thee my Spirit Longs", SINFONIA to "My Spirit Was in Heaviness", MARCH from "Dramma per Musica", SINFONIA from Part Two of "The Hungry Shall Eat"—the only orchestral work by Bach in which a choral melody is used. In the transcription the melody is given to a 4' trumpet on the pedal; played with good speed and energy it makes a stunning piece. This is followed by a SINFONIA to "Wailing, Crying, Mourning, Sighing", a really beautiful adagio movement; SINFONIA from "Like as the Rain", a chaconne-like piece that needs nice registration; and the last number, the SINFONIA to "We Thank Thee", this number (a real Toccata) can hardly be played too quickly; it is a splendid recital piece and

cannot fail to go over. The edition is gotten out in splendid style and both Mr. Grace and the publishers are to be congratulated on so excellent a work; every piece is playable and usable and I recommend it most highly.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and addresses will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.
o.u.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

ANTHEMS: Bach: "That Word Shall Still," 2p.

The old favorite chorale which every choir can learn to sing, and ought to, unaccompanied; a plain version of it. (Ditson 8c)

R. Broughton: "Jesus Still Lead On," 7p. e. st. (Ditson 15c)

A. Hesse: "Awake our Souls," 10p. cq. s. me. Arr. by Orlando A. Mansfield. (Ditson 15c)

P. C. Lutkin: "Knight of Bethlehem," 5p. e. qc.u. (Gray 12c)

G. B. Nevin: "He leads us On," 5p. qc. t. (Ditson 15c)

F. L. Sealy: "O Israel Return unto the Lord your God," 12p. me. cq. t.b. (Gray 15c)

W. R. Spence: "Stars of Evening Softly Gleaming," 7p. qc. sa. st. (Ditson 15c)

W. R. Voris: "Praise ye the Lord," 28p. c. md. s. (Gray 30c)

ANTHEMS: WOMEN'S VOICES: 3-PART: G. B. Nevin: "He leads us On," 5p. e. A smooth-flowing work of melodic interest with ample contrasts. (Ditson 15c)

Tschesnokoff: "Praise ye the Name of the Lord," 6p. e. Contrasts often between unison work and an occasional 2- or 3-part chord. (Gray 12c)

2-Part: P. C. Lutkin: "The Lord is my Shepherd," 12p. me. And this sedate composer takes a jazz rhythm here and there by a tied note. Of good length and interest equal to the length. (Gray 20c)

SONG: CHURCH: H. Nearing: "God be Merciful to Me," 4p. e. h. A melodious number well worth using. (Gray 50c)

DUET: CHURCH: E. S. Hosmer: "Sing unto the Lord a New Song," 8p. me. tb. Not many duets for the men, so this is the more valuable; interesting, musical, opportunities for good interpretation. (Ditson 60c)

CHORUSES: P. Ambrose: "The Soft Wind Whispered," 4p. cq. e. u. A melodious number, melody in the bass here and there, interesting from the purely musical standpoint, and a number all will like. (Ditson 10c)

C. S. Childe: "In Fairy Glen," 24p. c. e. Voice-parts move slowly and the accompaniment makes up for it with arpeggio figures at rapid pace, a combination that ought to result in an attractive and brilliant con-

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- P. James: "Devouring Time," 8p. cu. md. In this Composer's well known style of serious composition wherein the elements of music are used to build a fine structure, sometimes almost irrespective of effects as judged by standards within the powers of the public. It wants a well-trained body of singers. (Ditson 15c)
- E. L. Walker: "Sweet as Any White Chile," 8p. cq. me. A melodious number that sets its text nicely, makes attractive music for singers and audiences, with melodic phrases in the under voices now and then, but asking the top tenors, as usual, to be a general nuisance to all lovers of music by their enforced straining for top tones; the number ought to be transposed to overcome this defect so common to all mens' choruses. Otherwise it is a very attractive piece. (Ditson 15c)
- CHORUSES: WOMEN'S VOICES:** H. Gaul: "Thou art the Night Wind," 4p. cq. e. Melodious and genuinely so; smooth parts for the voices, with motion in the accompaniment. (Ditson 10c)
- CHORUSES: WOMEN'S VOICES: 3-PART:** W. Josten: "Spring Night," 5p. me. Part-writing descends to unison notes here and there, a habit which your reviewer finds personally distasteful but which the reader may approve. (Ditson 15c)
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- CANTATA: SECULAR:** R. H. Miles: "Lake of the Dismal Swamp, a 'choral ballad'," 20 p. 4-part womens' chorus, md. "They made her a grave," says the opening text, "too cold and damp for a soul so warm and true;" but you'll have to get it yourself to learn what the poor thing did about it. (Gray 35c)
- JAZZ:** Brown's "It Must be Love" is issued in good piano edition; might be useful for certain screen situations because of its title. (Jenkins)
- Feist issues "Is It Gonna be Long," "Last Night I Dreamed you Kissed Me," "The Yale Blues," and "Say Yes Today," in the piano edition easily adapted by even inexperienced organists in theater work, all of them suitable for accompanimental work when played pianissimo.
- BOOKS:** "Guide for Conducting Piano Classes in Schools," issued for free distribution by the National Bureau for the Advancement of Music; 30p. An invaluable booklet for those who face such problems, for it deals with the subject in practical fashion.
- "Free Accompaniment of Unison Hymn Singing", 43p. 10 x 12, nicely cloth-bound. "It has created a stir in this country," say the publishers. Dr. Charles Harford Lloyd, formerly of Gloucester Cathedral is the editor. There is a short preface, then an index of the hymntunes treated in the book, and then the tunes themselves. Each hymn is written on four staves; top is the tune as sung straight by the congregation and choir, next two are the organ-manual parts as written by the editor, and bottom is the pedal part, also quite freely treated. Some tunes have quite a little variation in the organ part, some have only a little. Sometimes variations are thus given for more than one verse. Many of the tunes are known and used in America, some are not; some appear in versions other than as used here. Whether or not a congregation in America (or a minister or music committee) would stand for very much variation of this sort from the organ, is a matter for each organist to determine for himself. The book is suggestive to young organists who may wish to experiment in this direction and is also useful for mature musicians who will improvise their own variations and use the book only for teaching purposes. If congregational singing in America can be brought up to the point where at least a tenth of the members of the congregation actually sing the hymns loudly enough to be heard by the person standing next, then such stunts as this in the service will be both novel and, once the novelty has worn off, effective. As it is, most of us find it difficult enough to make an American congregation sing even with all the simple, straight help our full unison choirs and organs can give. Where the choirs do all the singing and the congregations merely bluff along on a mere pretense, the organ variation of the hymntunes will be both legitimate and effective, with nothing more to be said about it; it may come to that even yet, as it looks that way now. (Deane & Sons)